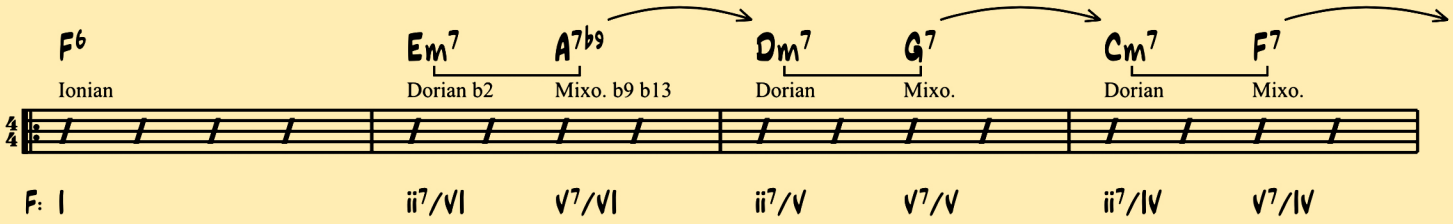
Volume I

THE JAZZ STANDARDS PROGRESSIONS BOOK



CHORD CHANGES W/FULL HARMONIC ANALYSIS
CHORD-SCALES & ARROWS AND BRACKETS

by mDecks Music

Preface

So far, jazz fake books have offered musical contents expressed in melodies and chord changes; none of them show neither harmonic analysis nor chord scales.
This series of books is a collection of 1000+ well-known jazz standards. No melodies are included, as the purpose of this project is to provide something that has been overlooked until now: analysis and interpretation of the chord progressions.

This book was designed using **Mapping Tonal Harmony Pro by mDecks Music, LLC**. Mapping Tonal Harmony Pro is an app that visually represents tonal harmony in an interactive map.
Each harmonic function occupies a specific spot in the map, relative to other harmonic functions. **Mapping Tonal Harmony Pro** includes arrows showing expected paths of resolution between the harmonic functions and many features that have proved to be an invaluable tool for the study of jazz and traditional harmony.
The scale glossary was made using another outstanding app by mDecks Music: **Tessitura Pro**, which is a complete audio-visual encyclopedia of scales based on the circle of fifths.

The **Jazz Standard Progressions Book** focuses on tonal jazz standards. Modal tunes have been purposely excluded and will be addressed in future publications.
Each song is represented as a harmonic progression with full harmonic analysis, symbols known as arrows and brackets and chord scales thoughtfully selected.
Parallel to this series, we prepared a re-harmonized version of each song using most often-used jazz re-harmonization techniques.

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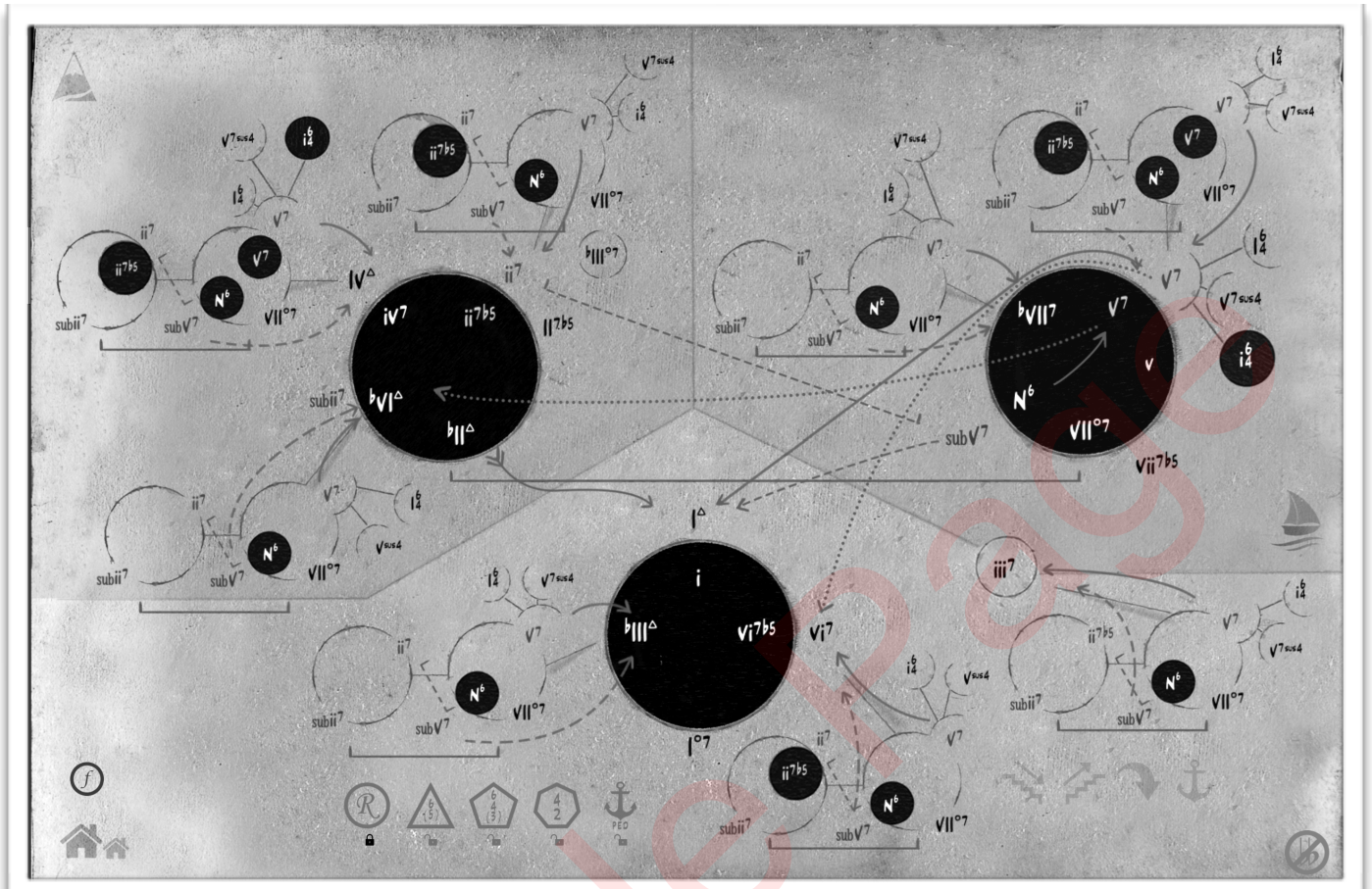

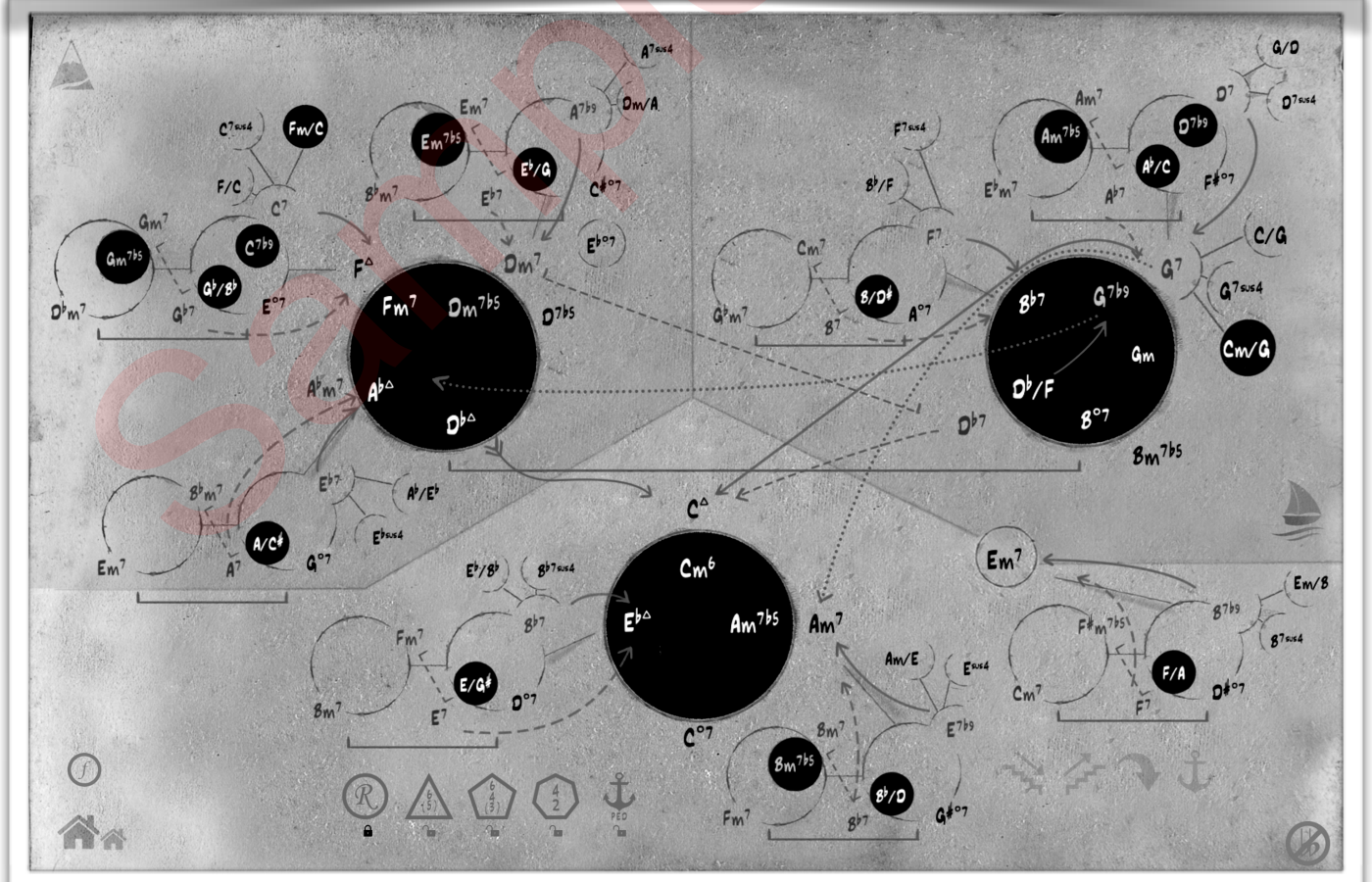

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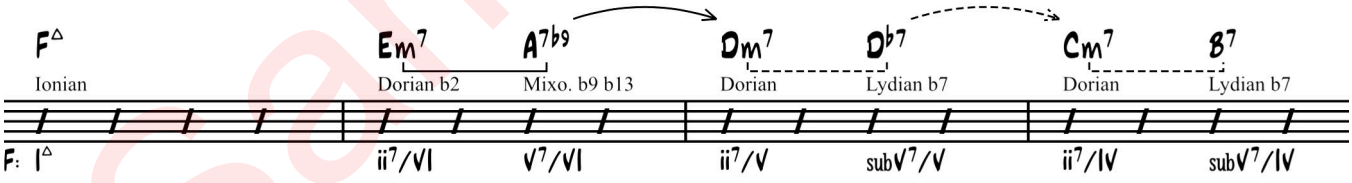
Symbolism in this book

Most of the symbols are based on the classical and/or jazz standard notation. Harmonic analysis has evolved and is constantly evolving, and there are many schools of thought in Jazz. There is a subset of symbols shared by all jazz players but also a wide variety of ways to notate certain attributes in the music; from chord symbols to chord-scale names to functional analysis.

We have used a combination of jazz and classical notation in order to use most of the subset of shared symbols among jazz musicians.

This book uses a four-layered analysis format as follows:

1. **Arrows & Brackets Analysis**
2. **Chord Symbols**
3. **Chord-Scales**
4. **Functional Analysis**



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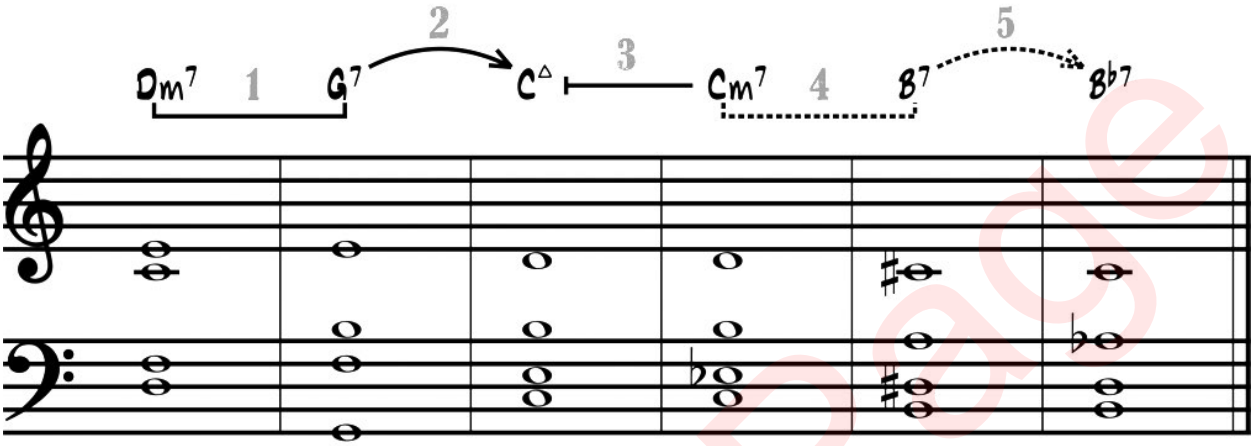
Arrows & Brackets Analysis



1. A solid bracket indicates a II - V progression.
2. A solid arrow indicates a movement of a perfect fifth down on the bass from a dominant chord.
3. The only non-standard symbol we have added is the very common movement we called “to-minor” which is the movement from a major major or dominant chord into a chord with the same root but minor 7 or minor 7b5, which is represented by this headless straight arrow.
4. A dotted bracket indicates a II - SubV or a SubII to V progression.
5. A dotted arrow indicates a movement of a half step down on the bass from a dominant chord (such as subV to I).

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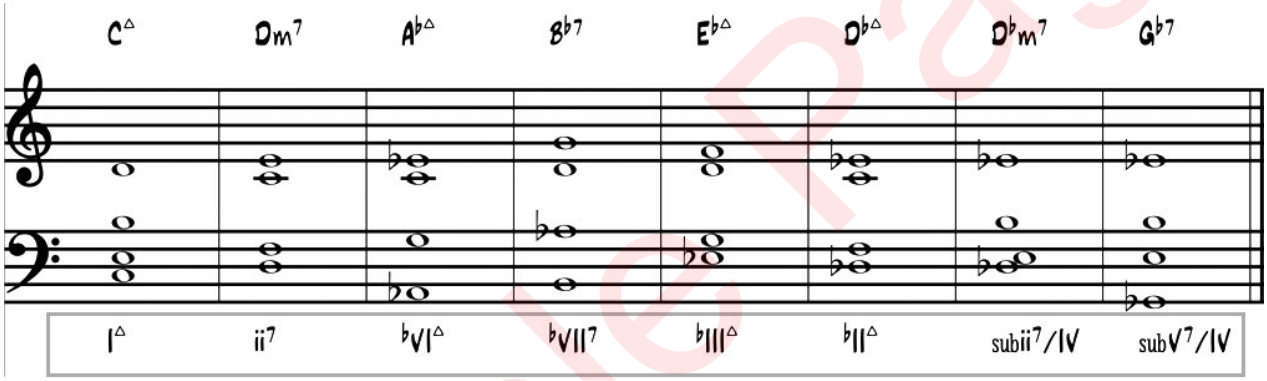
Roman numerals

Roman numerals refer to the degree of the scale. An uppercased Roman numeral indicates a Major triad and a lowercased a minor triad.

Secondary functions are shown using a forward slash (/) symbol which means “of” (i.e. V7/V is the V7 of V).



In classical music the Ab major in C minor is the major triad on the minor 6th degree, notated as a VI without the flat (since the flat is implied because the regular sixth chord is a minor triad and only used on a major key) but, in this book you will see it as a bVI since, although redundant, it better represents the interval above the tonic and it’s become a more often-used way of representing the function. Same for the bVII, or the bII. Major sevenths chords are shown using a triangle. The only non-standard symbol used in the map is the subii7 which merely represents the related 2 of a subV7.

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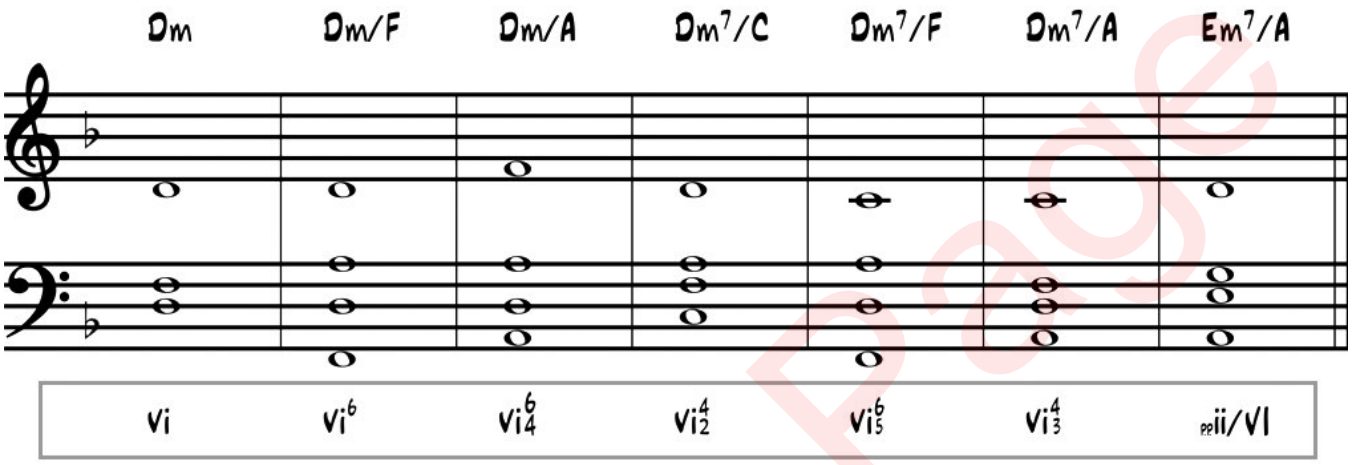
Inversions



Inversions are represented functionally based on the classical notation.
6 or 65 (7th chords) meaning first inversion, 64 or 43 (7th chords) second and 42 (7th chords) third inversion. Pedal points are represented by the initials *p.p.*

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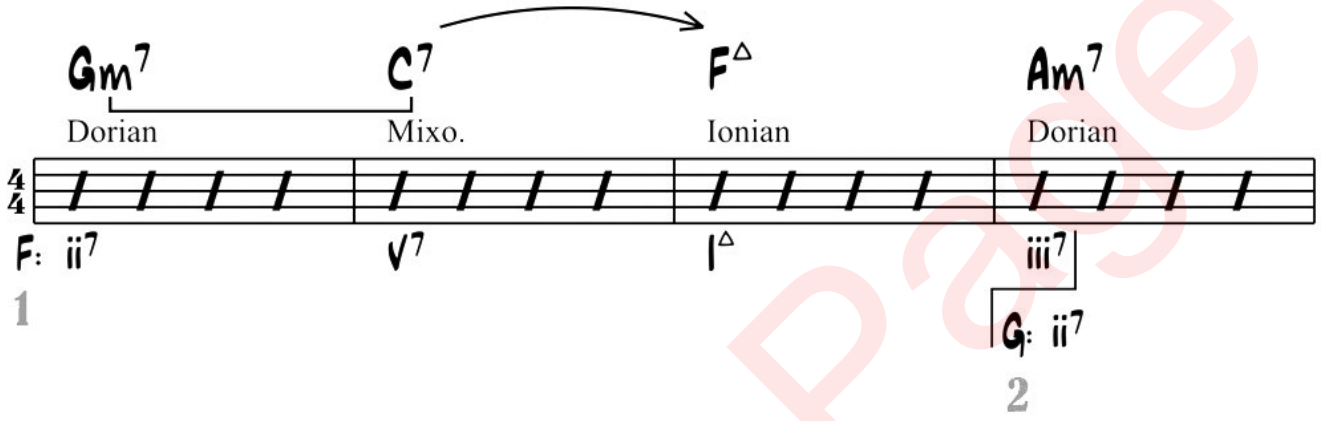
Modulations



The key also uses the standard notation with the colon (1. F:).
Uppercased letters for major and lowercased for minor.

Pivot-Chord Modulations (common chord or common root) also use the classical notation with the bracket indicating the function's roman numeral on the previous key on the top and the new functional interpretation in the new key on the bottom (2. Am is the iii7 in F and it becomes the ii7 in the new key of G).

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Scales

The scales that appear in this book are the most-often used scales in Jazz Standards.

Although every function has a default chord-scale, there are many cases in which the default chord-scale is not the “best” chord-scale we could assign to that function at a certain moment. We have carefully assigned alternative chord-scales (replacing the default ones) when necessary.

Not all scales in this book are 7-notes scales. (i.e. Blues, Hexatonics, etc.)

Scale names are simplified to optimize note spacing. Sometimes they are abbreviated.

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Here is the list of scales you will find in this book:

Name	Long Name	Short Name
Aeolian	Aeolian	Aeo
Altered	Alt.	Alt
Altered Dominant o7	Alt.Dom.o7	ADo7
Blues	Blues	Blues
Diminished	Dim.	Dim
Dorian	Dorian	Dor
Dorian b2	Dorian b2	Dorb2
Half Diminished	Half Dim.	HalfDim
Harmonic Minor	Har. min	Harmin
Hexatonic I:II	Hexa I:II	HexI:II
Hexatonic IV:Vm	Hexa IV:Vm	HexIV:Vm
Hexatonic IV:Vo	Hexa IV:Vo	HexIV:Vo
Ionian	Ionian	Ion
Ionian #5	Ionian #5	Ion#5
Locrian	Locrian	Loc
Locrian bb7	Locrian bb7	Locbb7
Locrian n13	Locrian n13	Loc13
Locrian n9	Locrian n9	Loc9
Lydian	Lydian	Lyd
Lydian #5	Lydian #5	Lyd#5
Lydian b7	Lydian b7	Lydb7
Major Blues	Maj Blues	MajBlues
Melodic Minor	Mel min	Melmin
Mixolydian	Mixo	Mix
Mixolydian b13	Mixo b13	Mixb13
Mixolydian b9	Mixo b9	Mixb9
Mixolydian b9 b13	Mixo b9 b13	Mixb9b13
Phrygian	Phrygian	Phr
Whole Tone	W.T.	WT

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Aeolian

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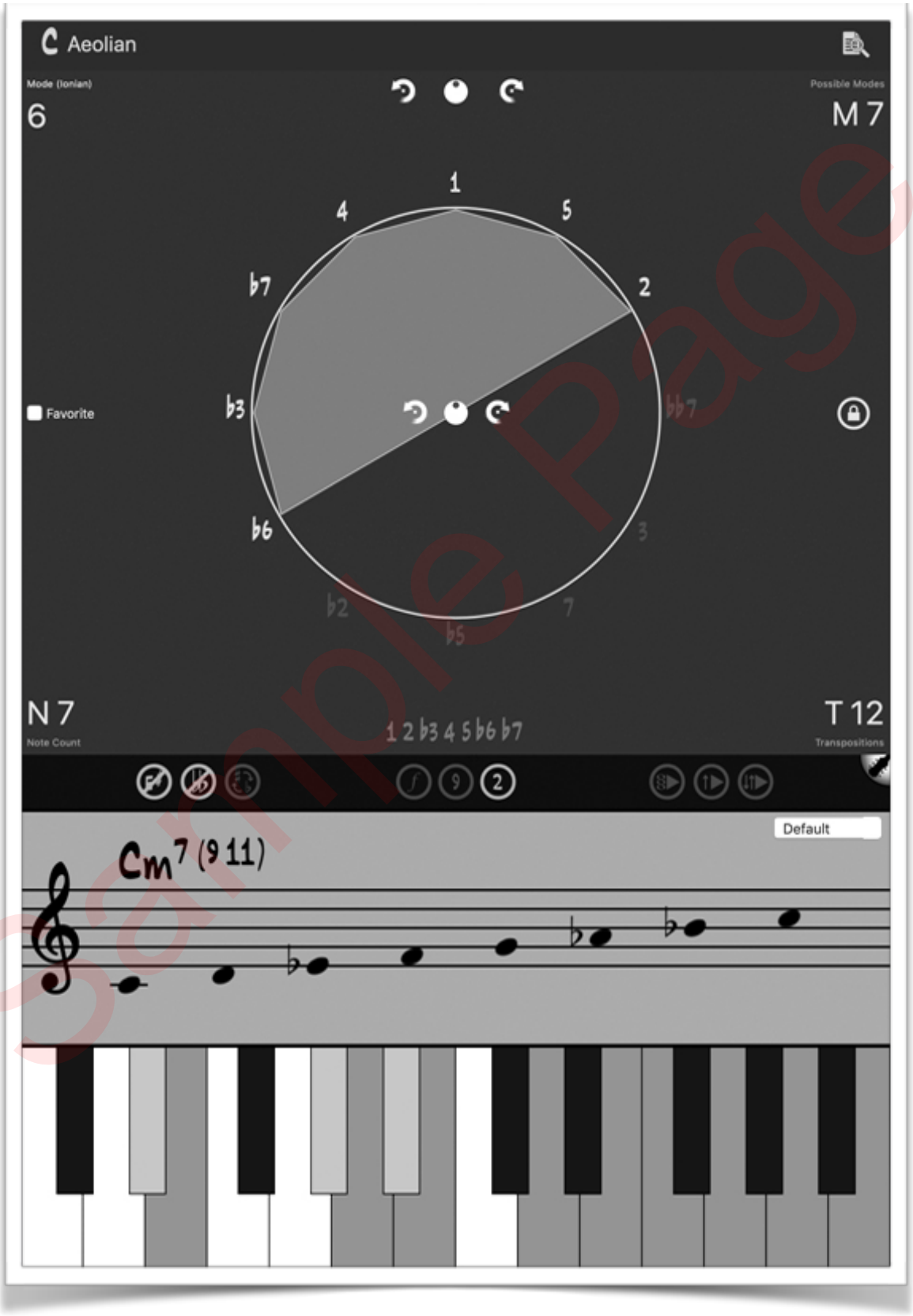

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Altered

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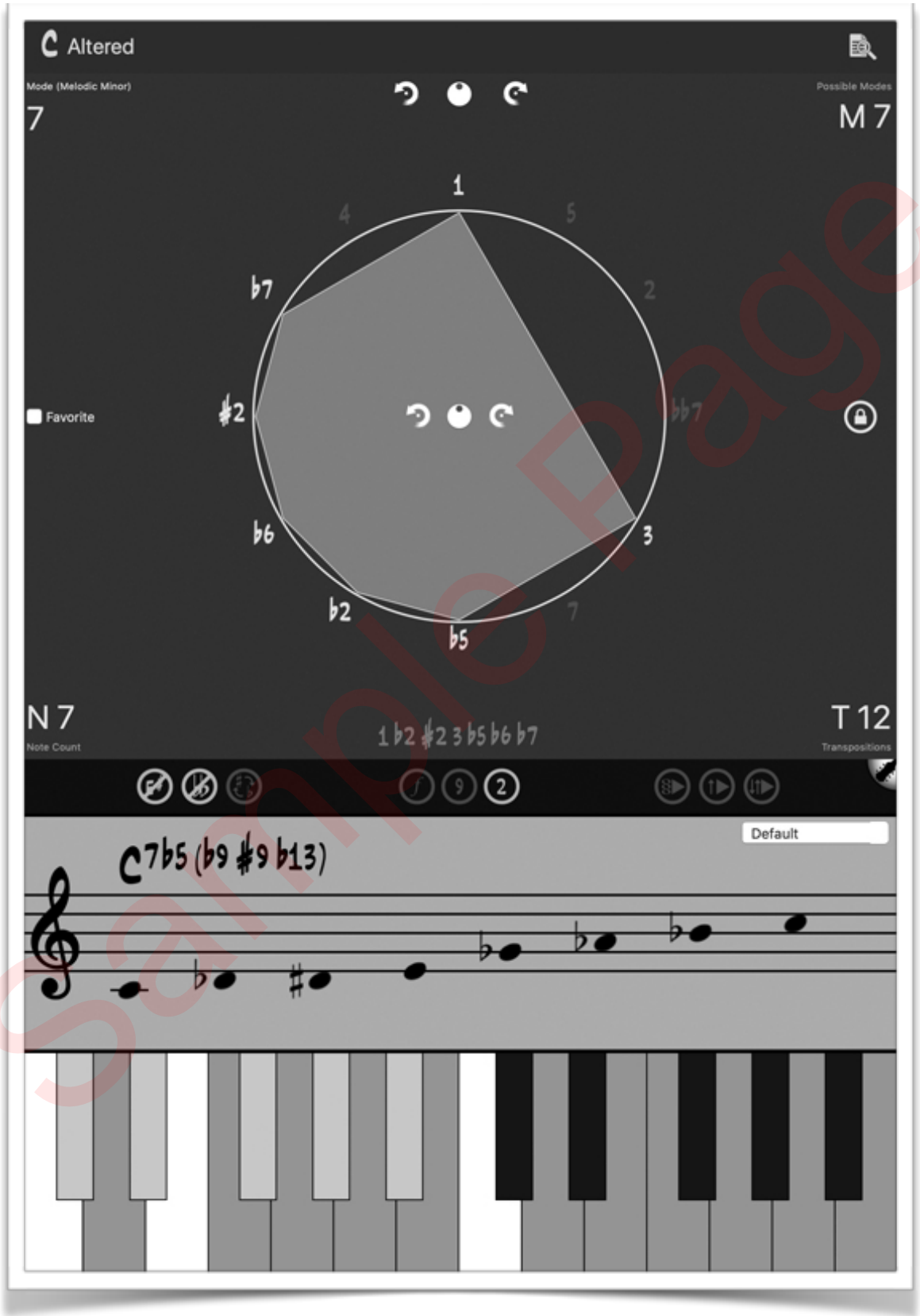

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Altered Dominant o7

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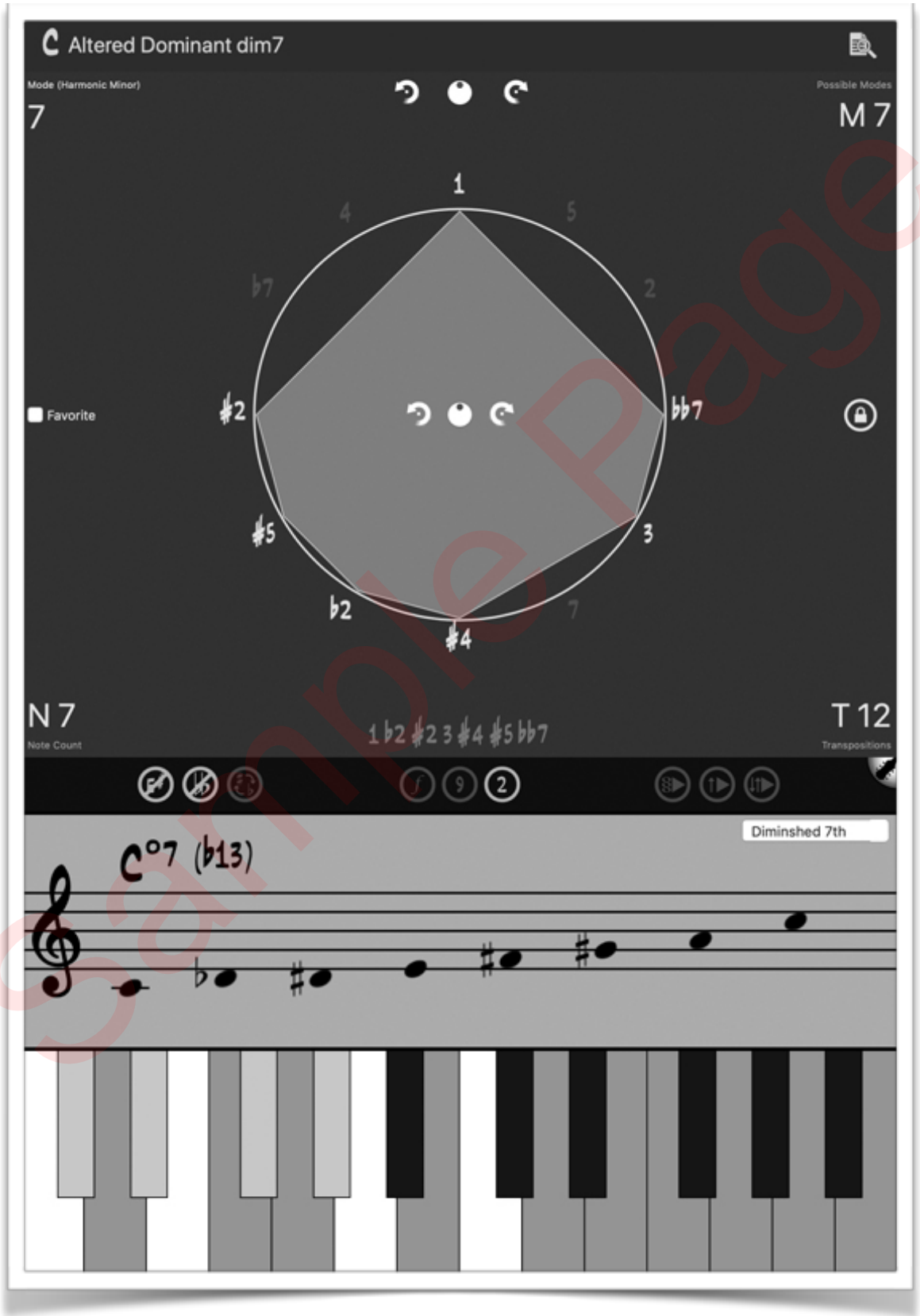

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Blues

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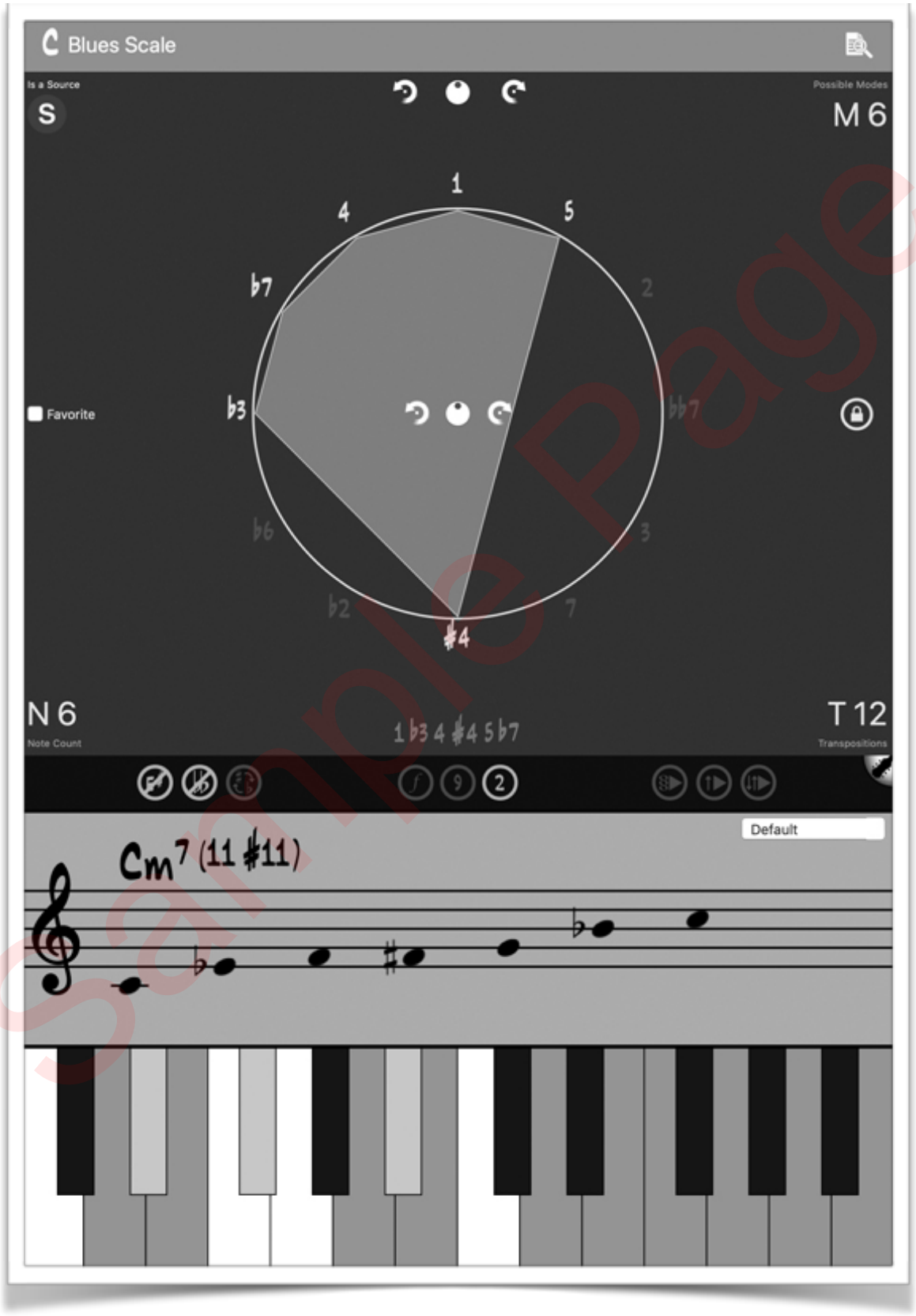

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Diminished

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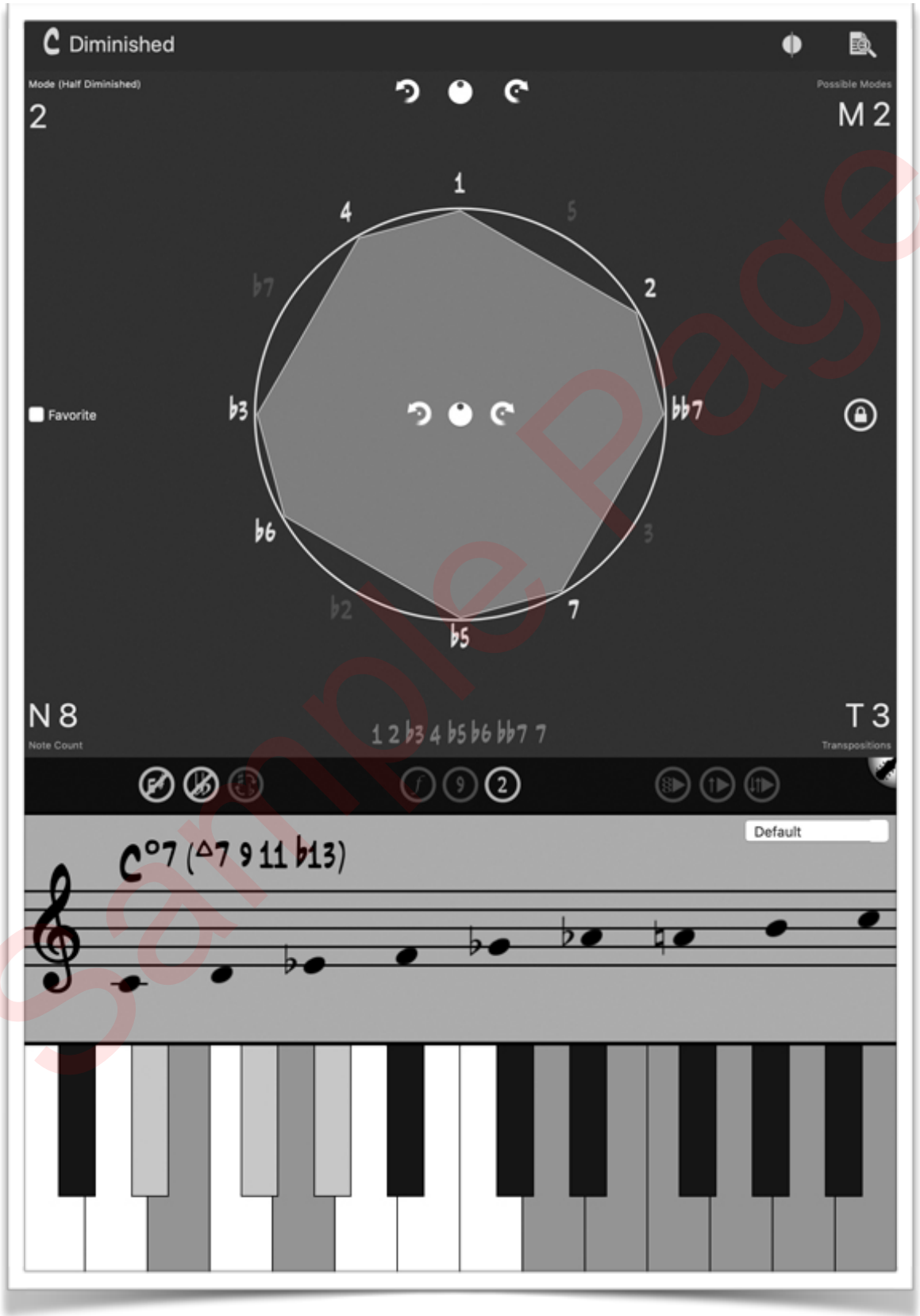

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Dorian

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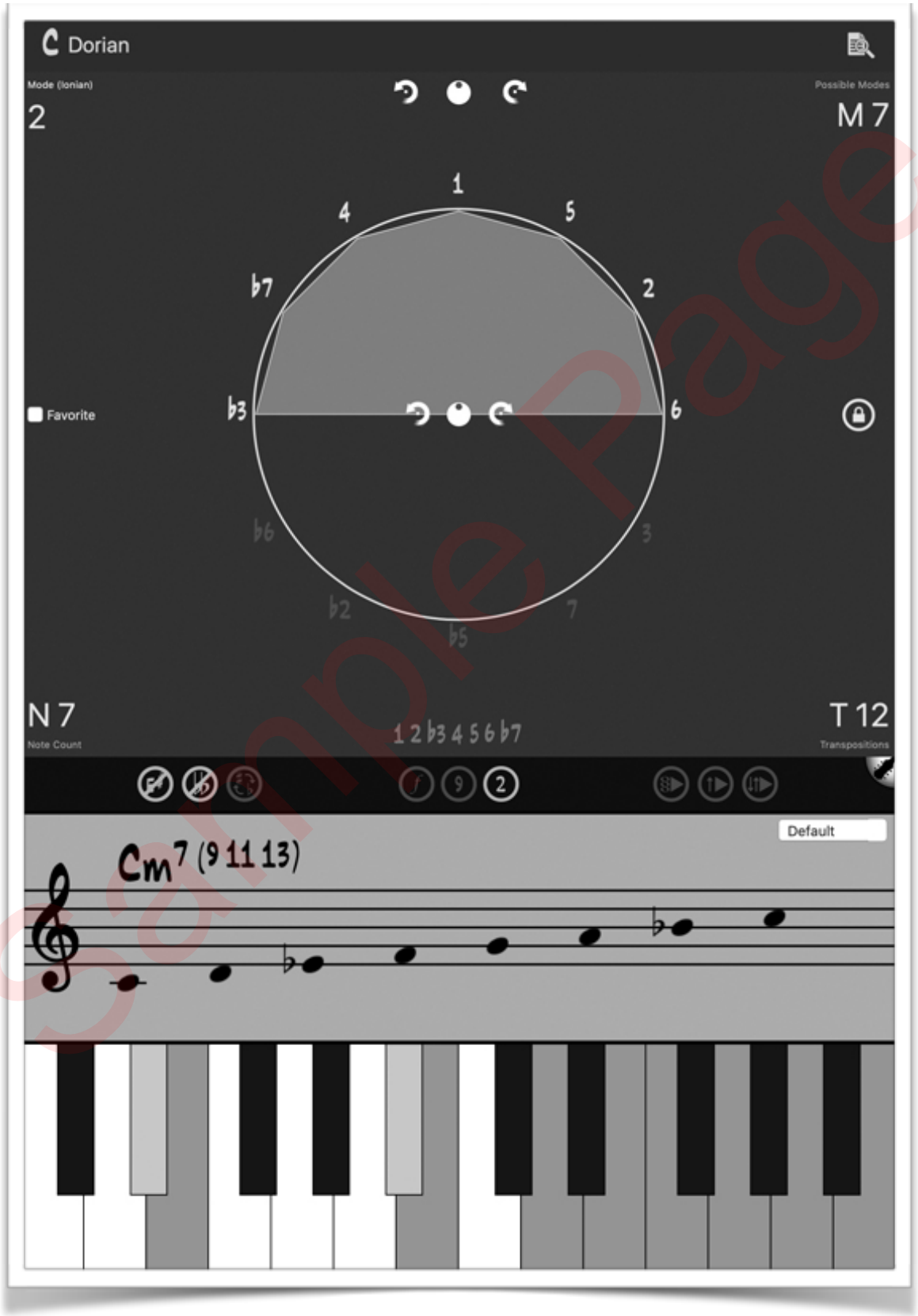

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Dorian b2

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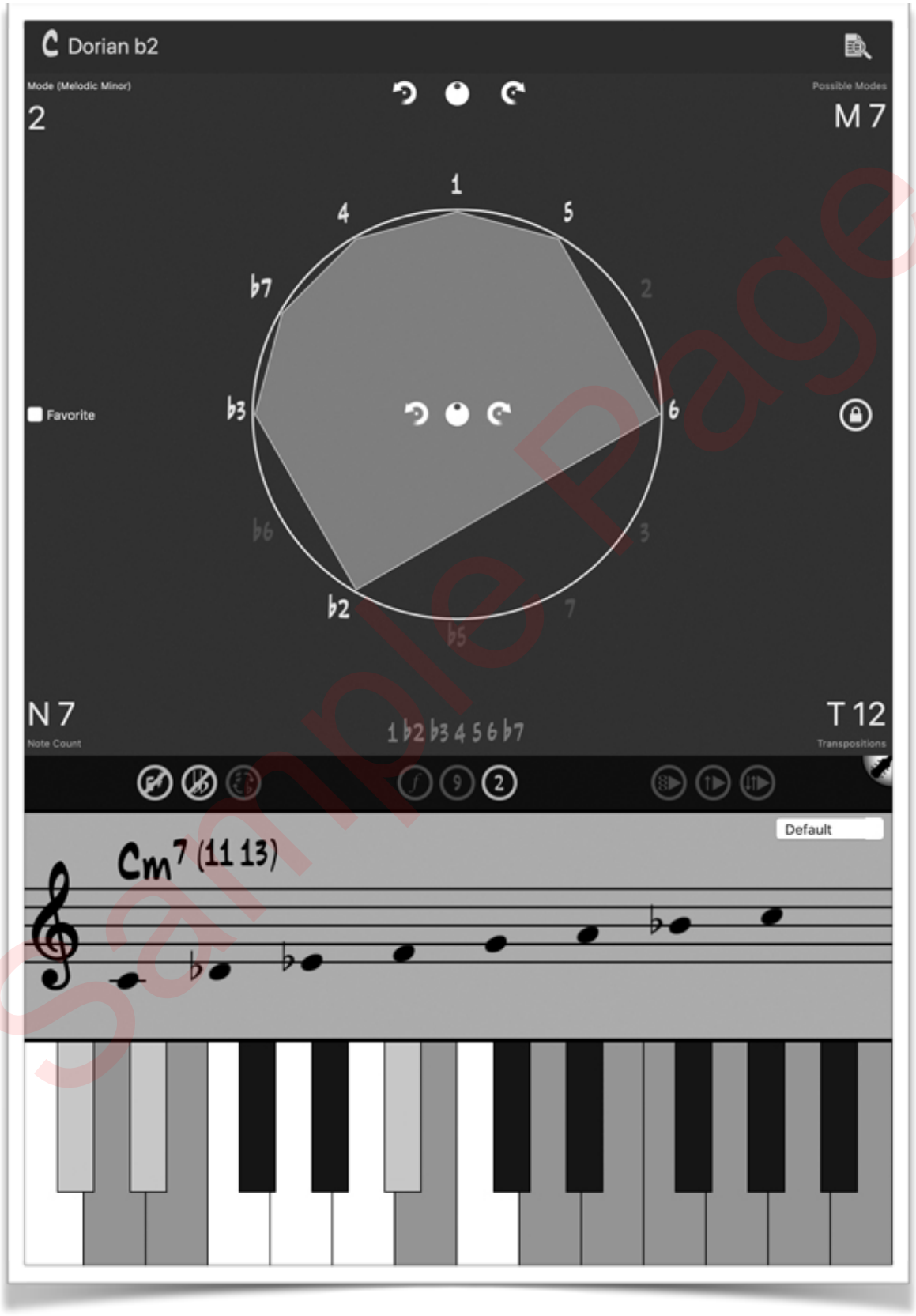

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Half Diminished

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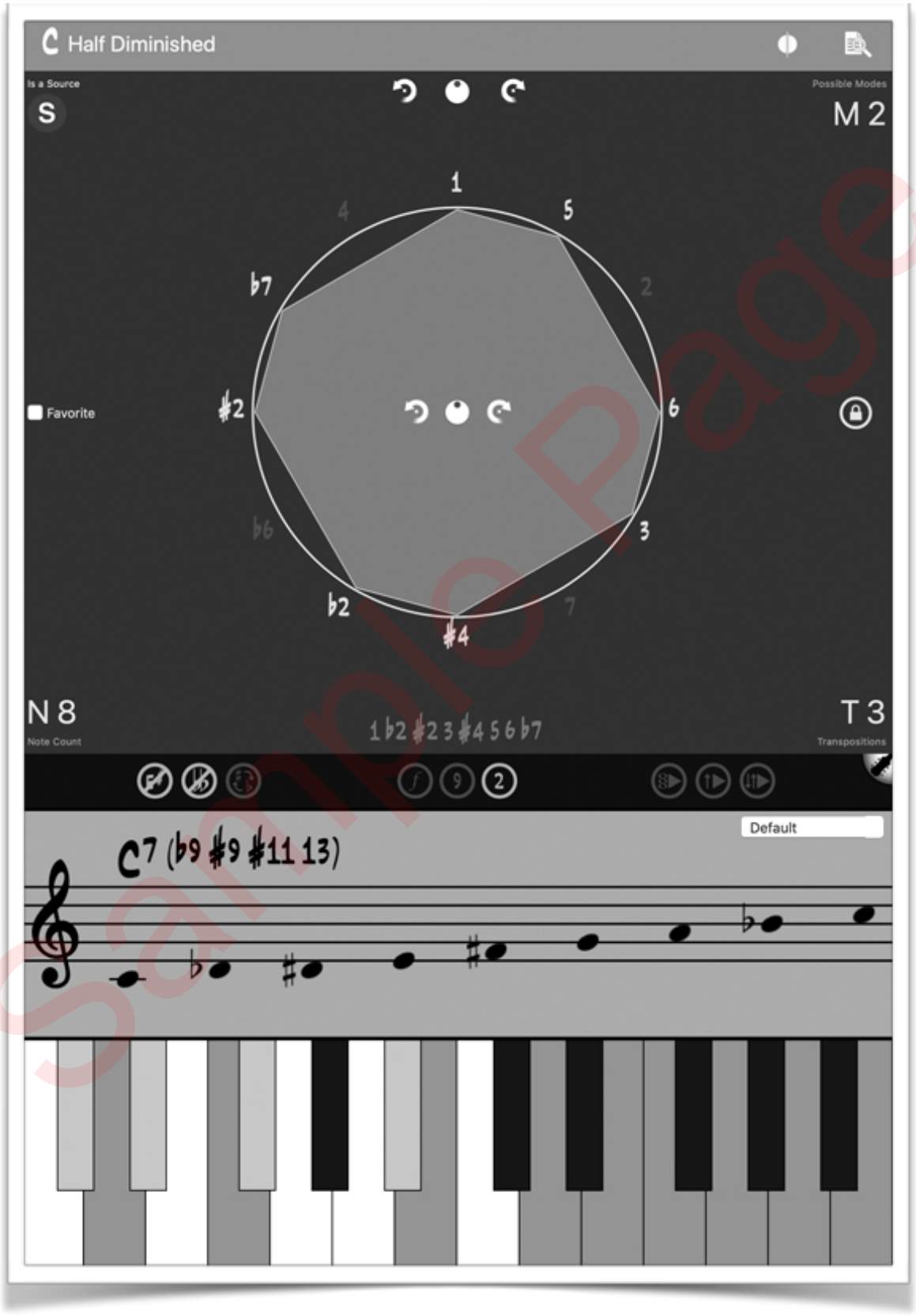

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Harmonic Minor

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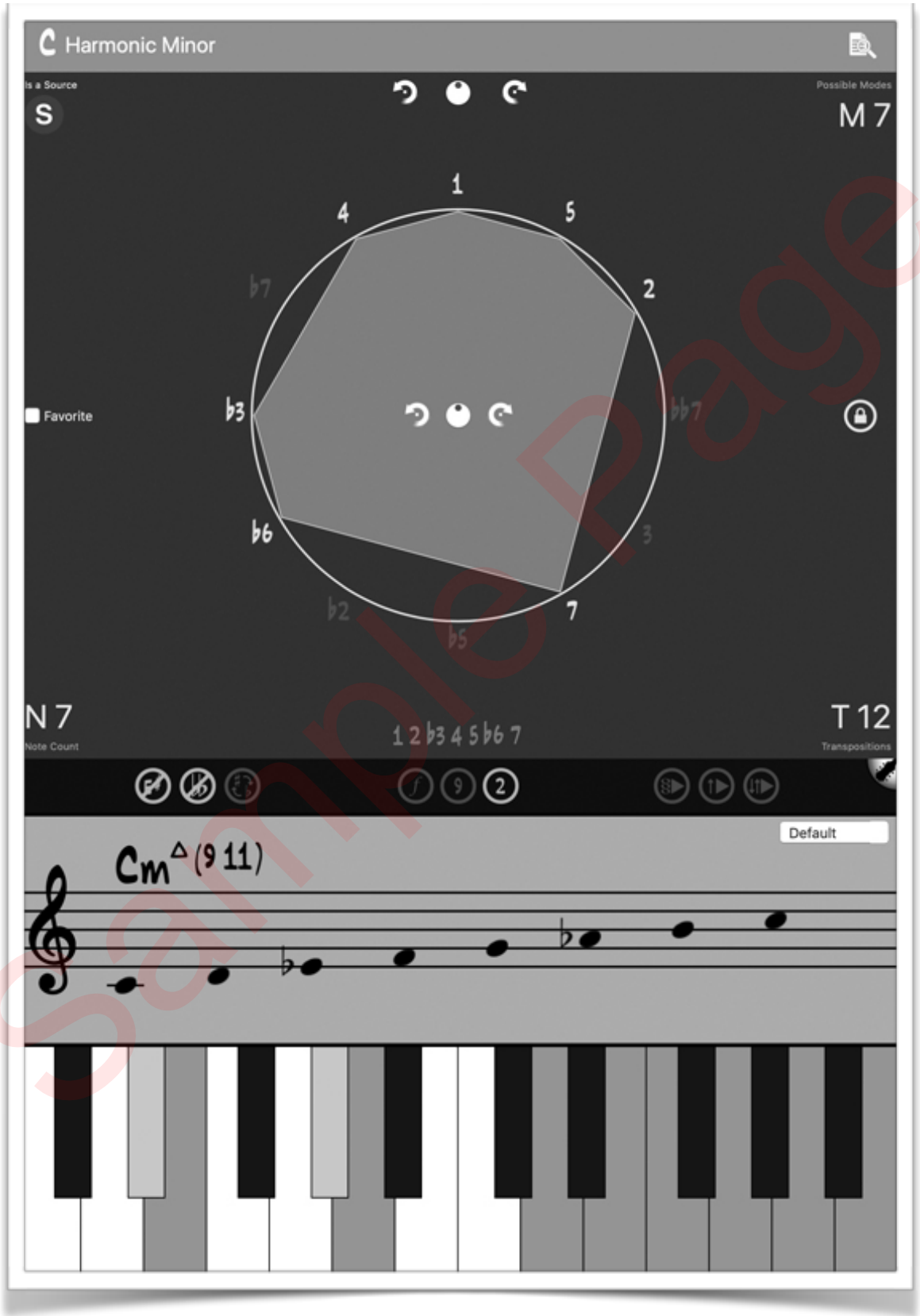

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Hexatonic I:II

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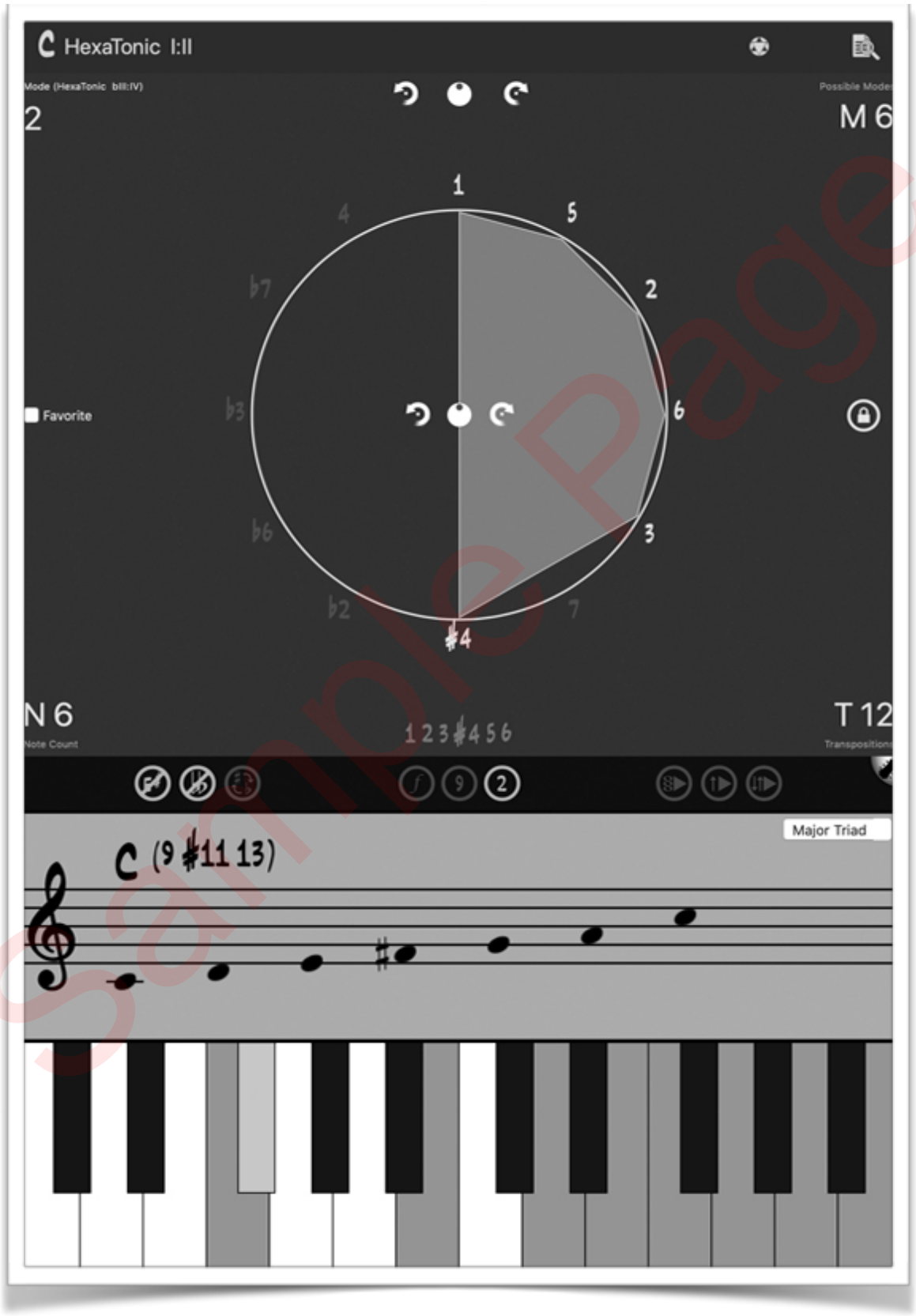

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Hexatonic IV:Vm

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Hexatonic IV:Vo

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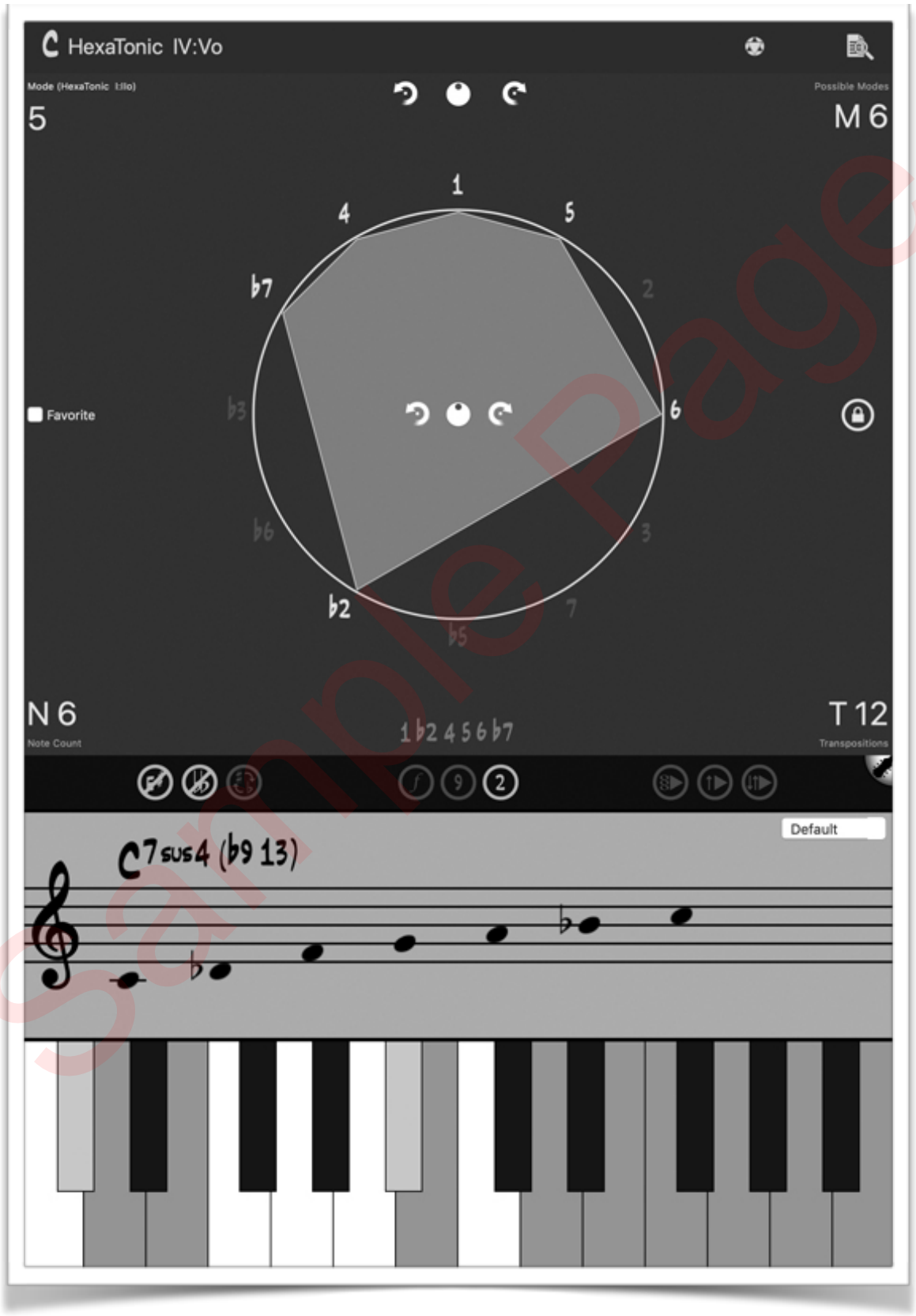

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Ionian

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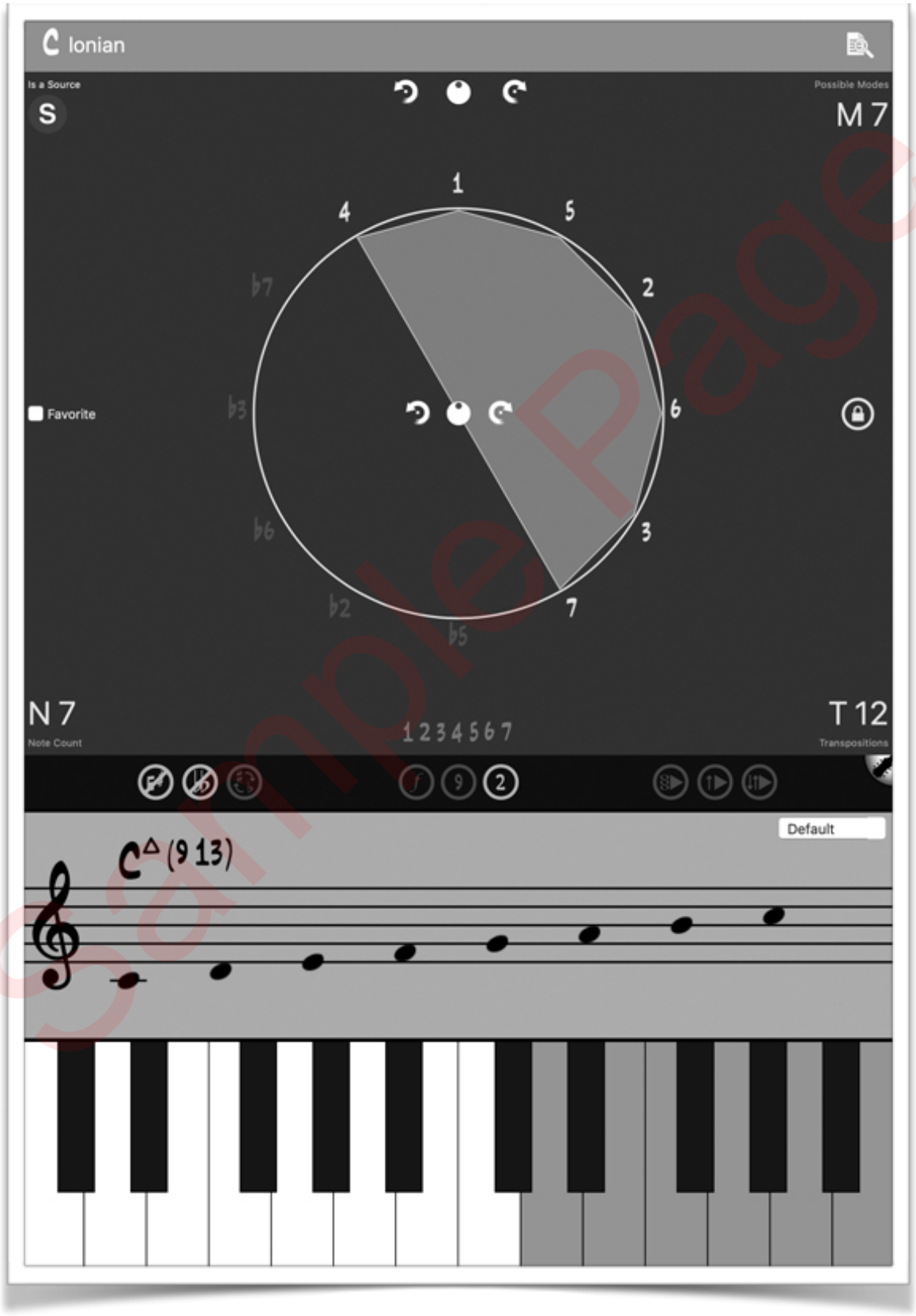

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Ionian #5

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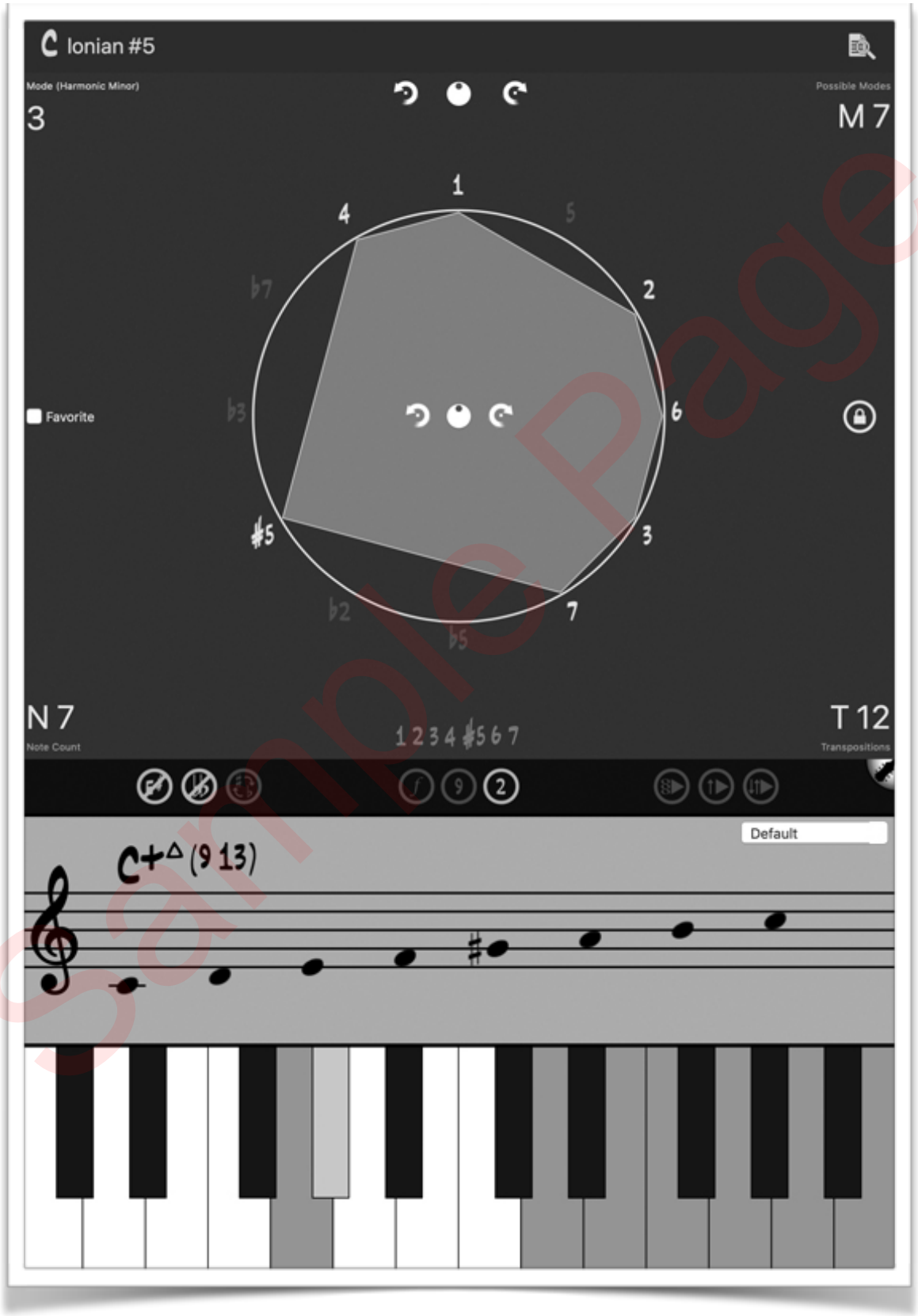

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Locrian

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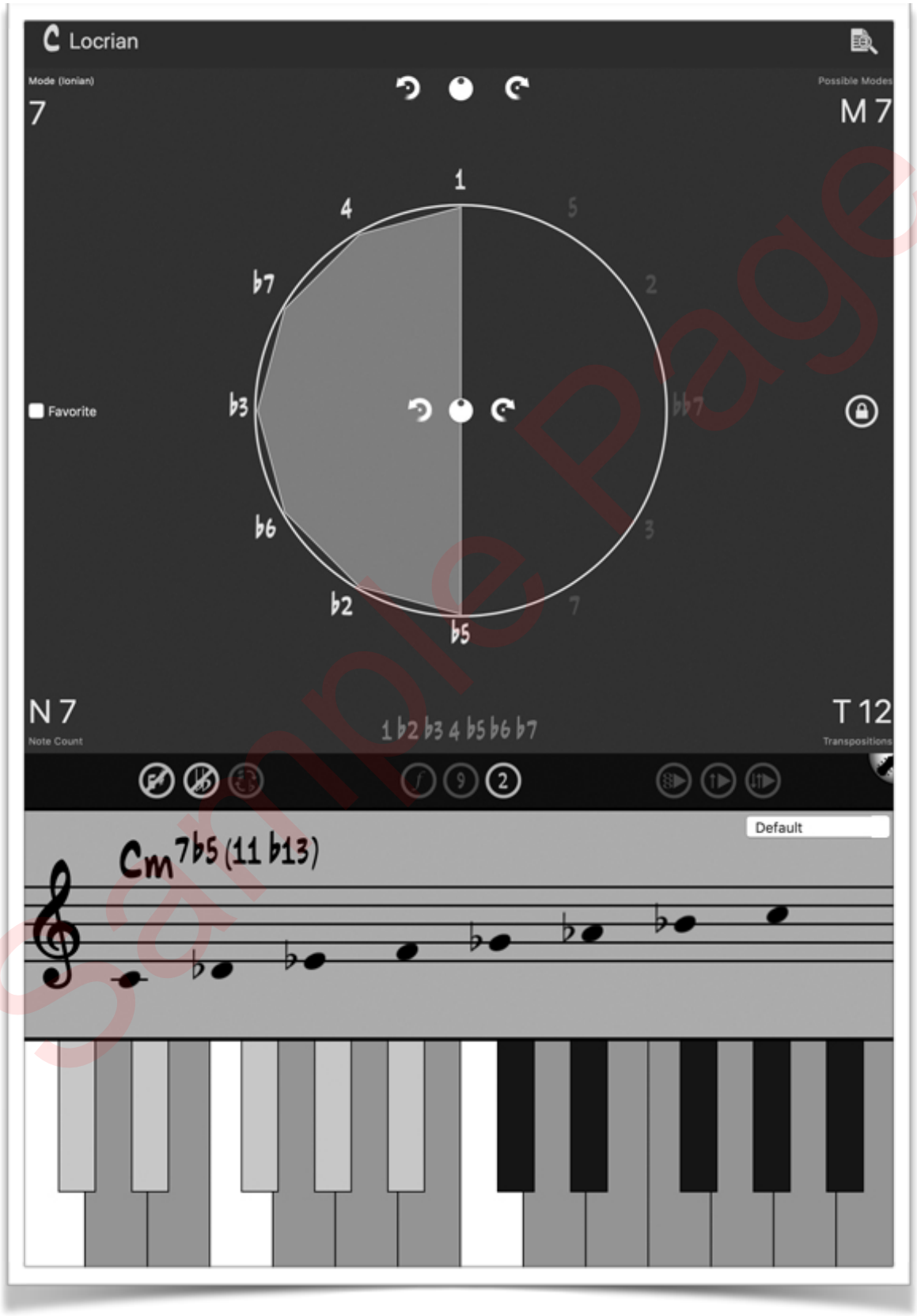

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Locrian bb7

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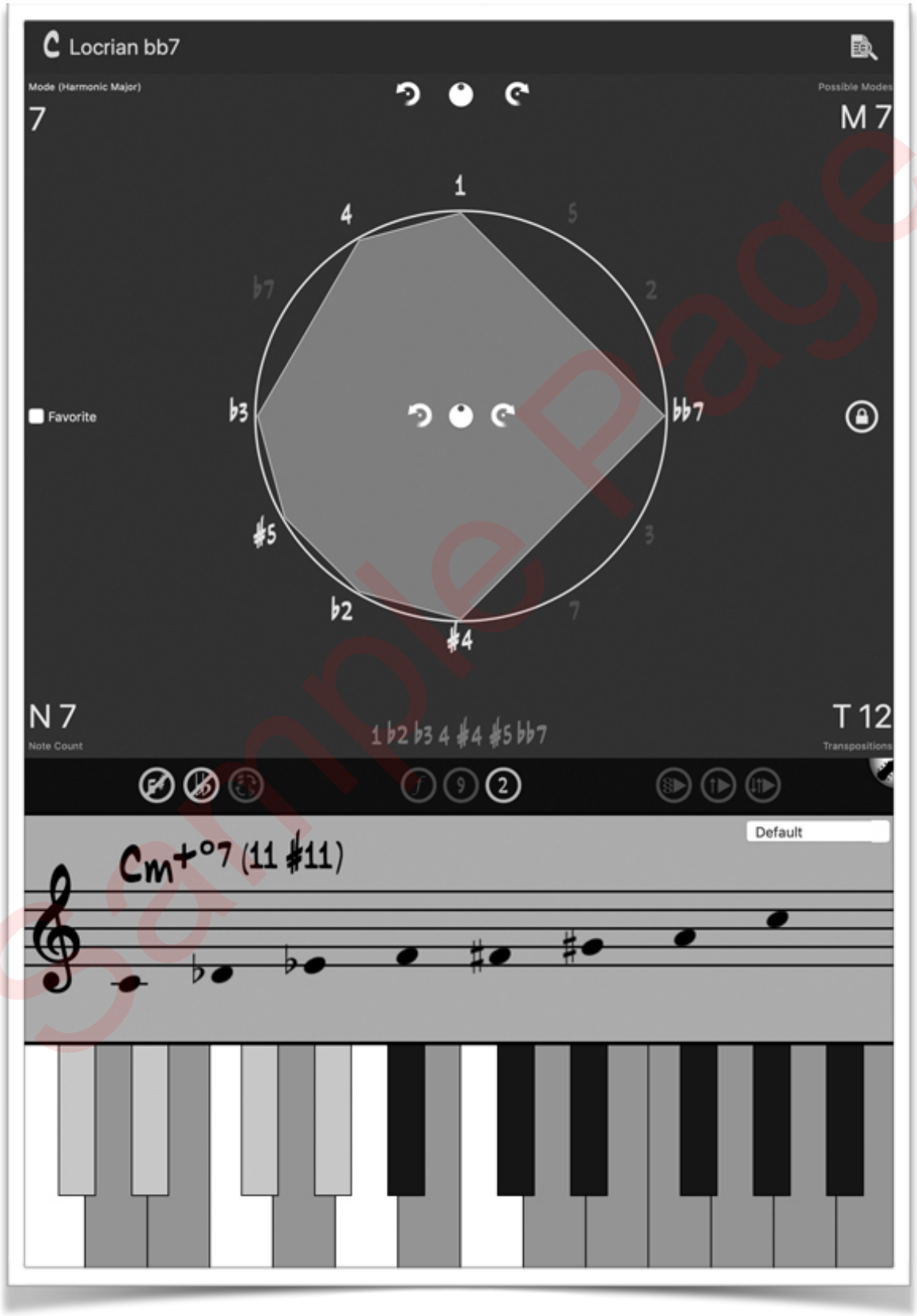

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Locrian n13

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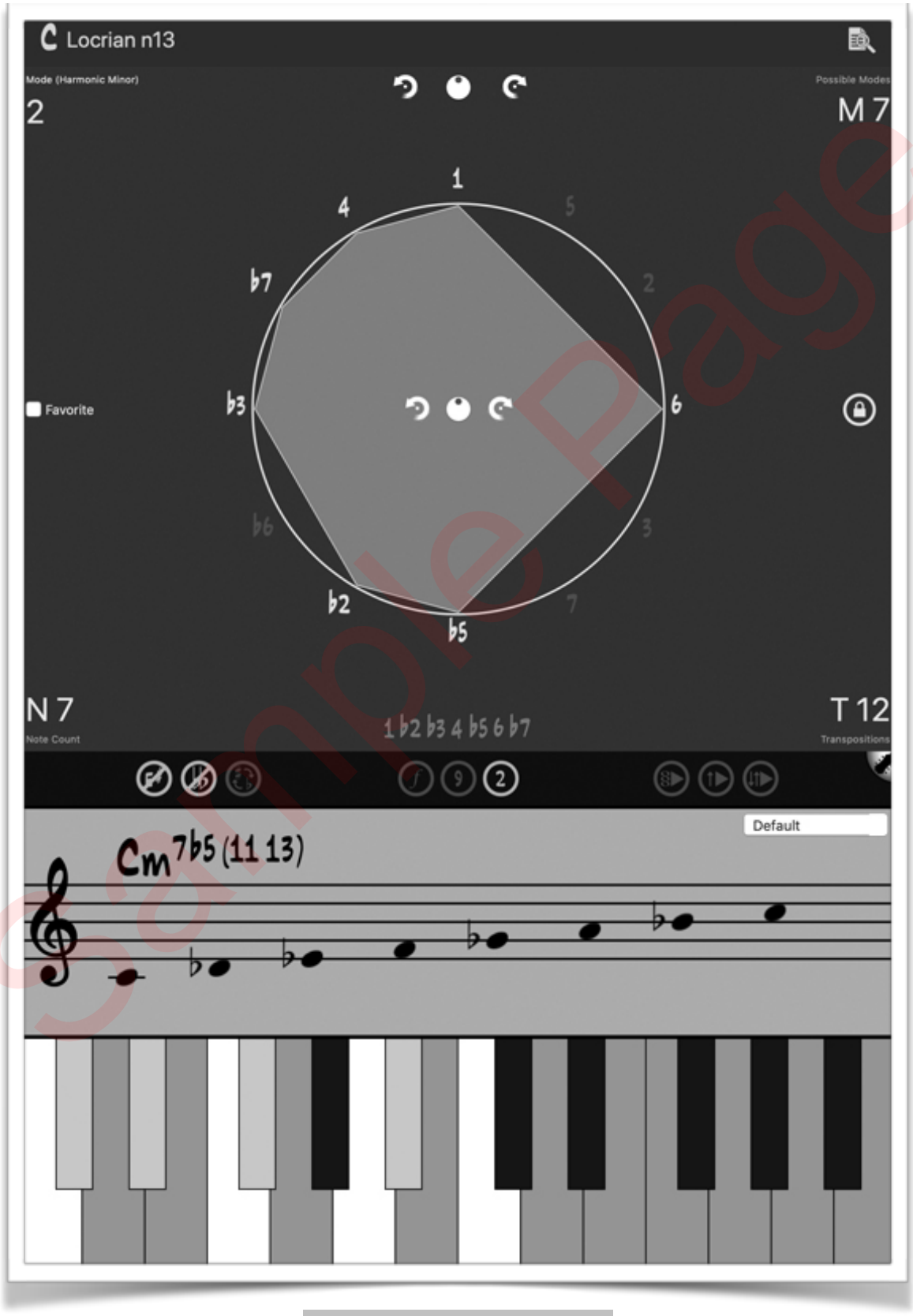

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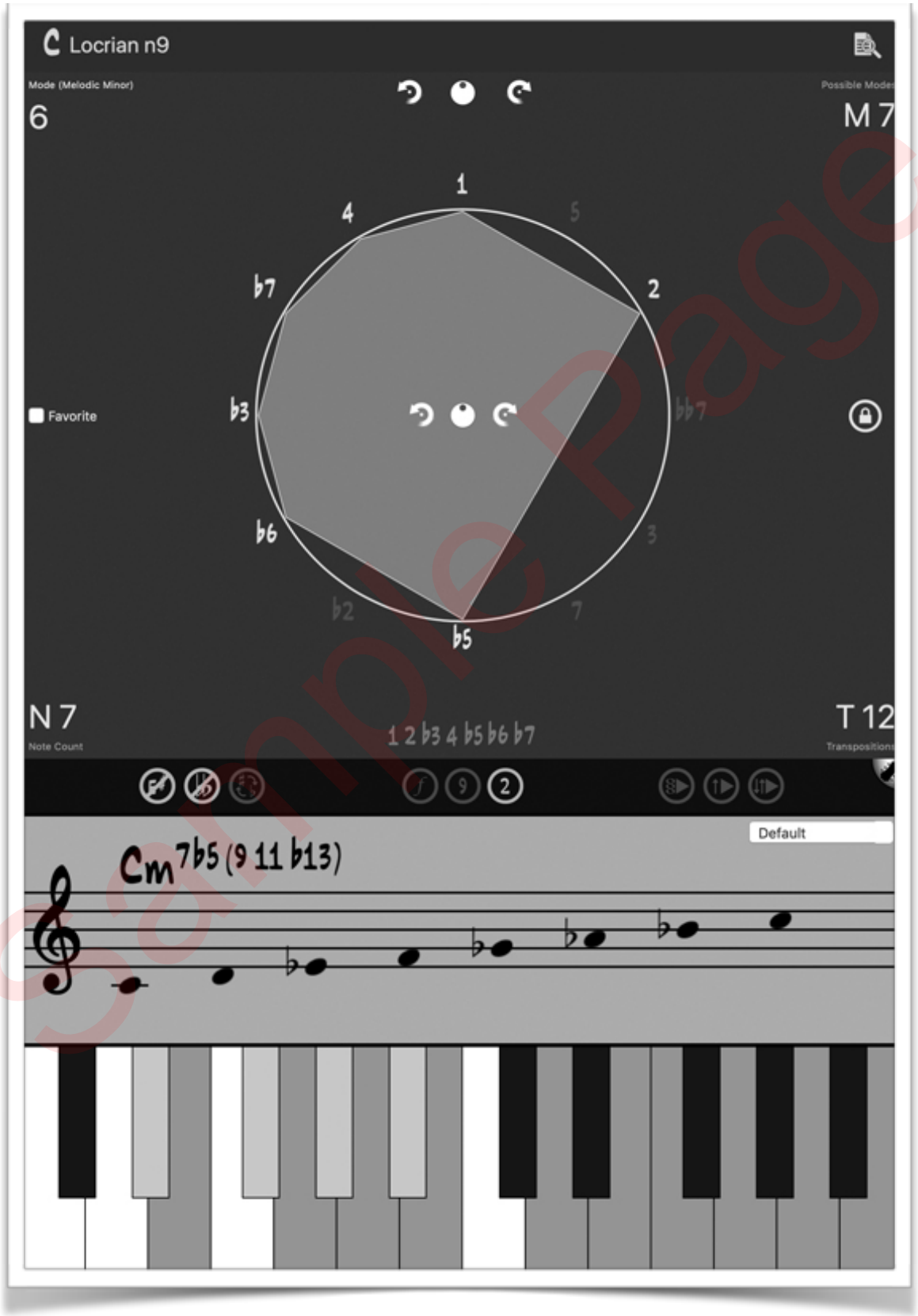

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Lydian

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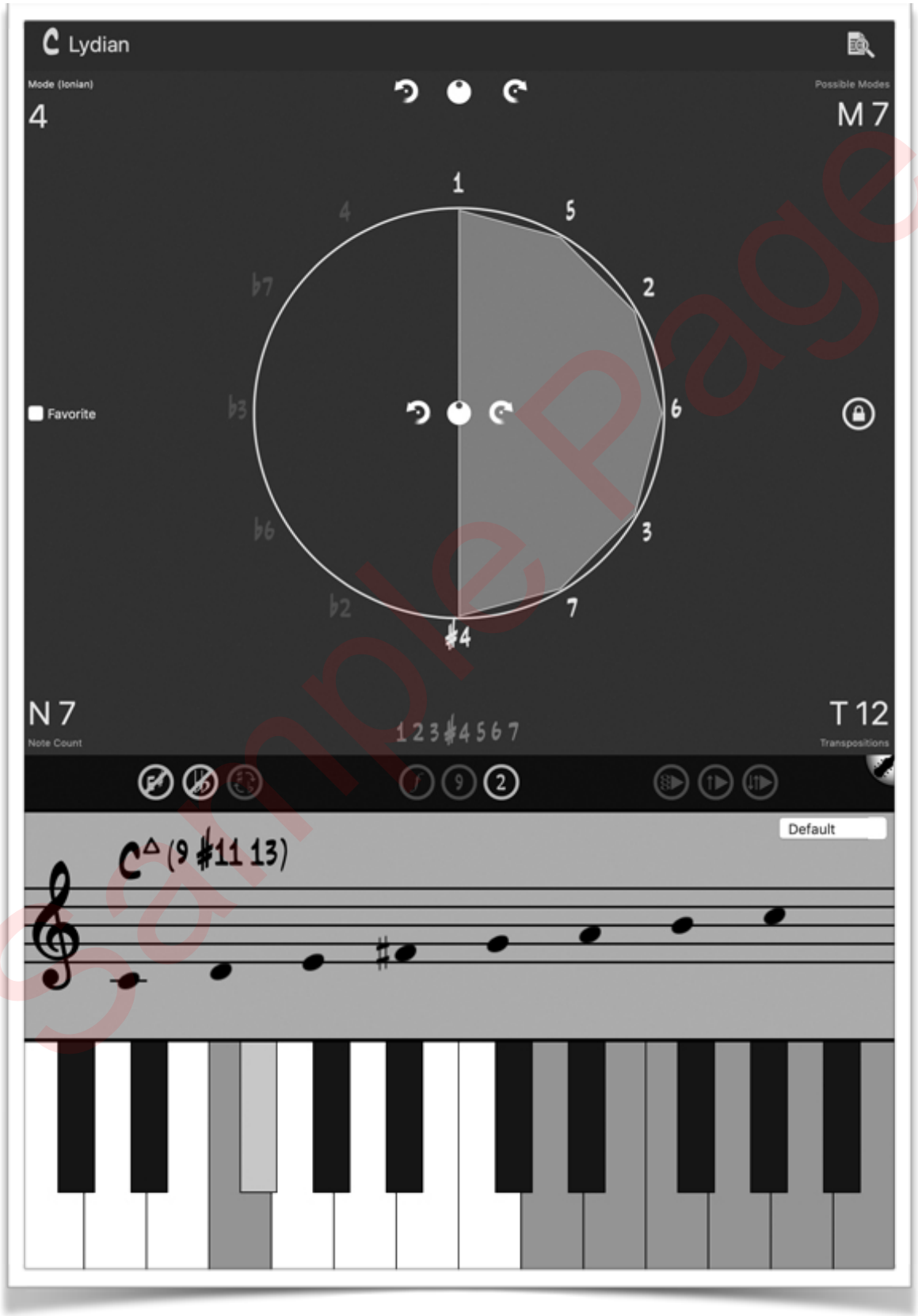

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Lydian #5

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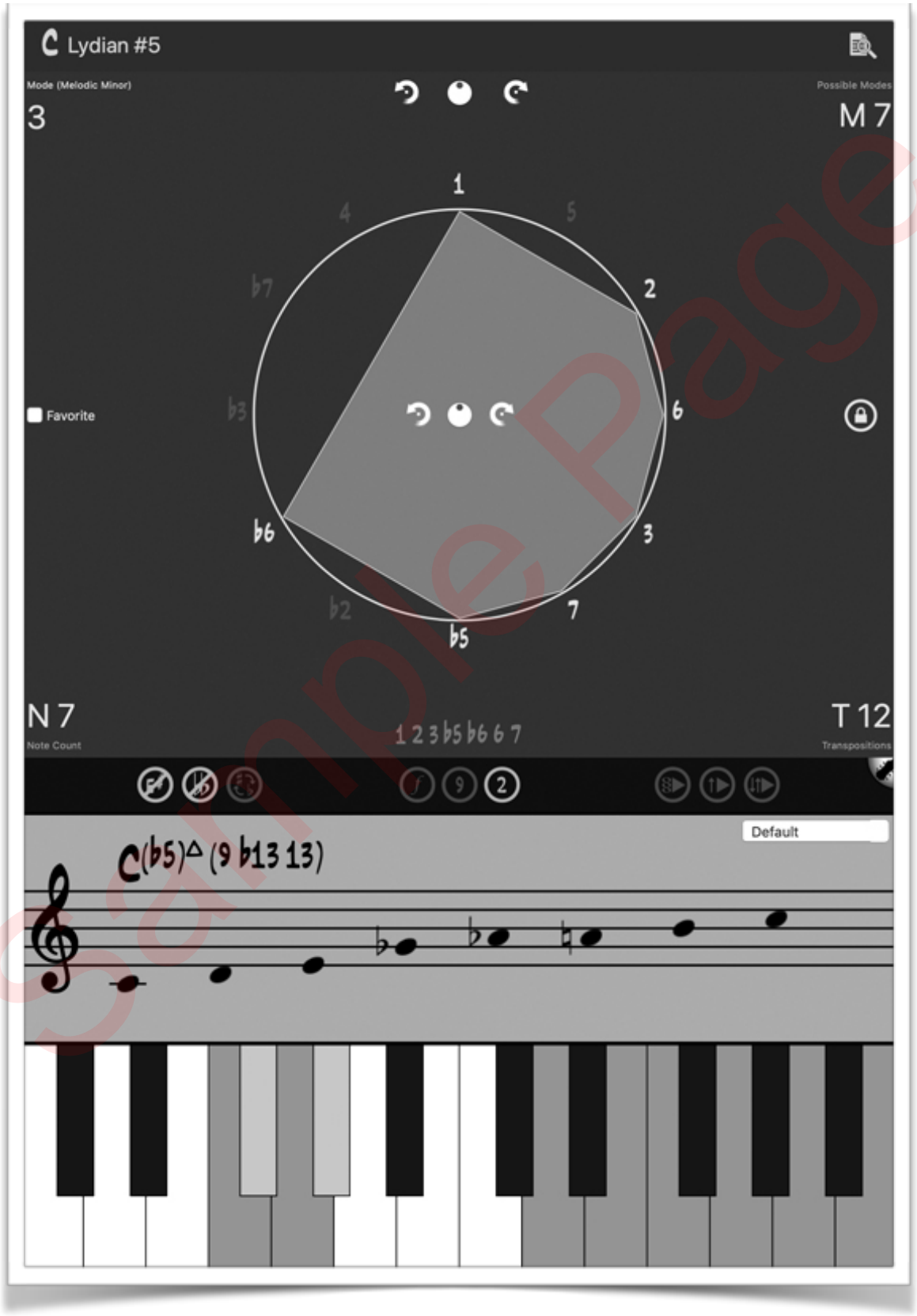

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Lydian b7

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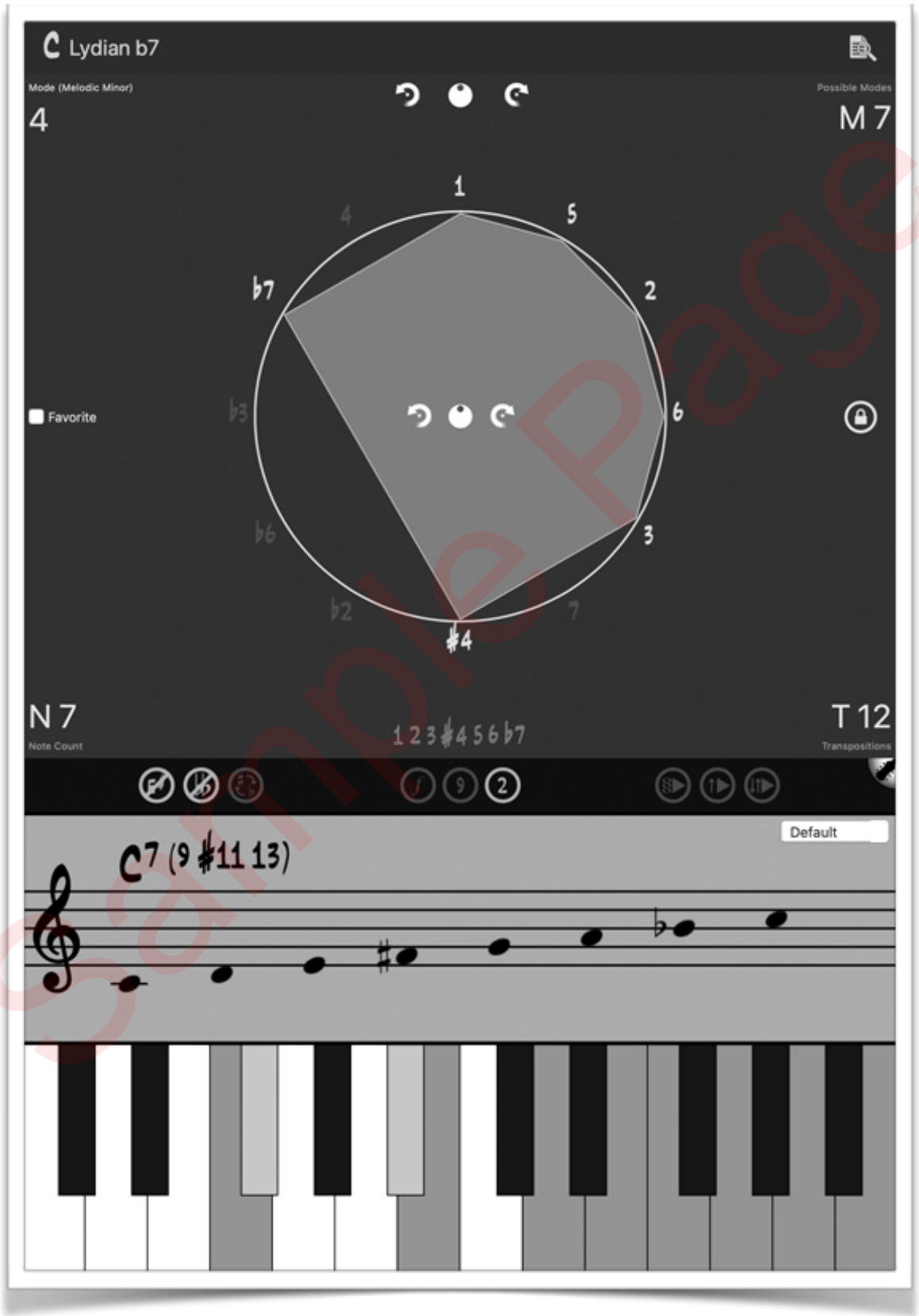

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Major Blues

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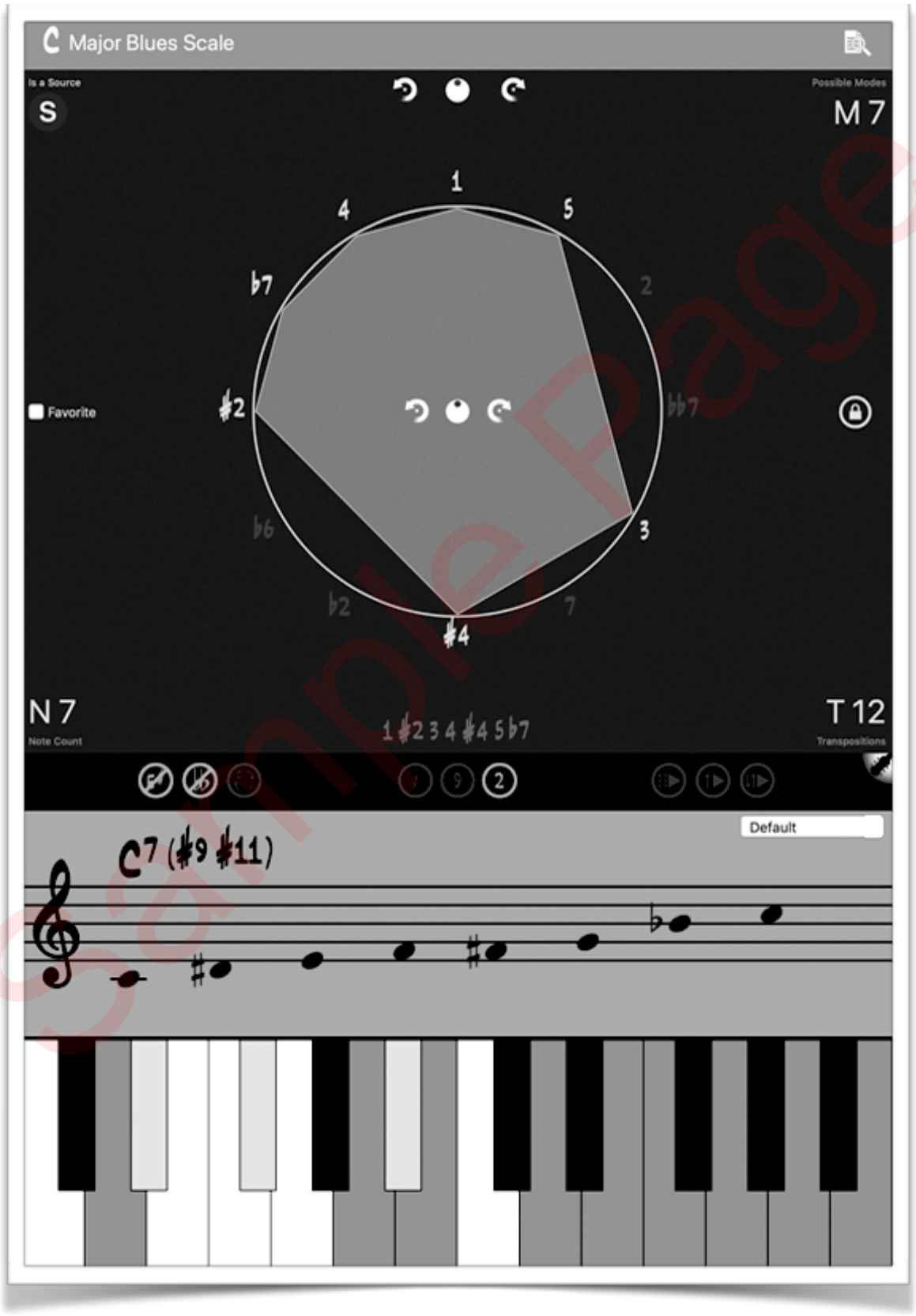

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Melodic Minor

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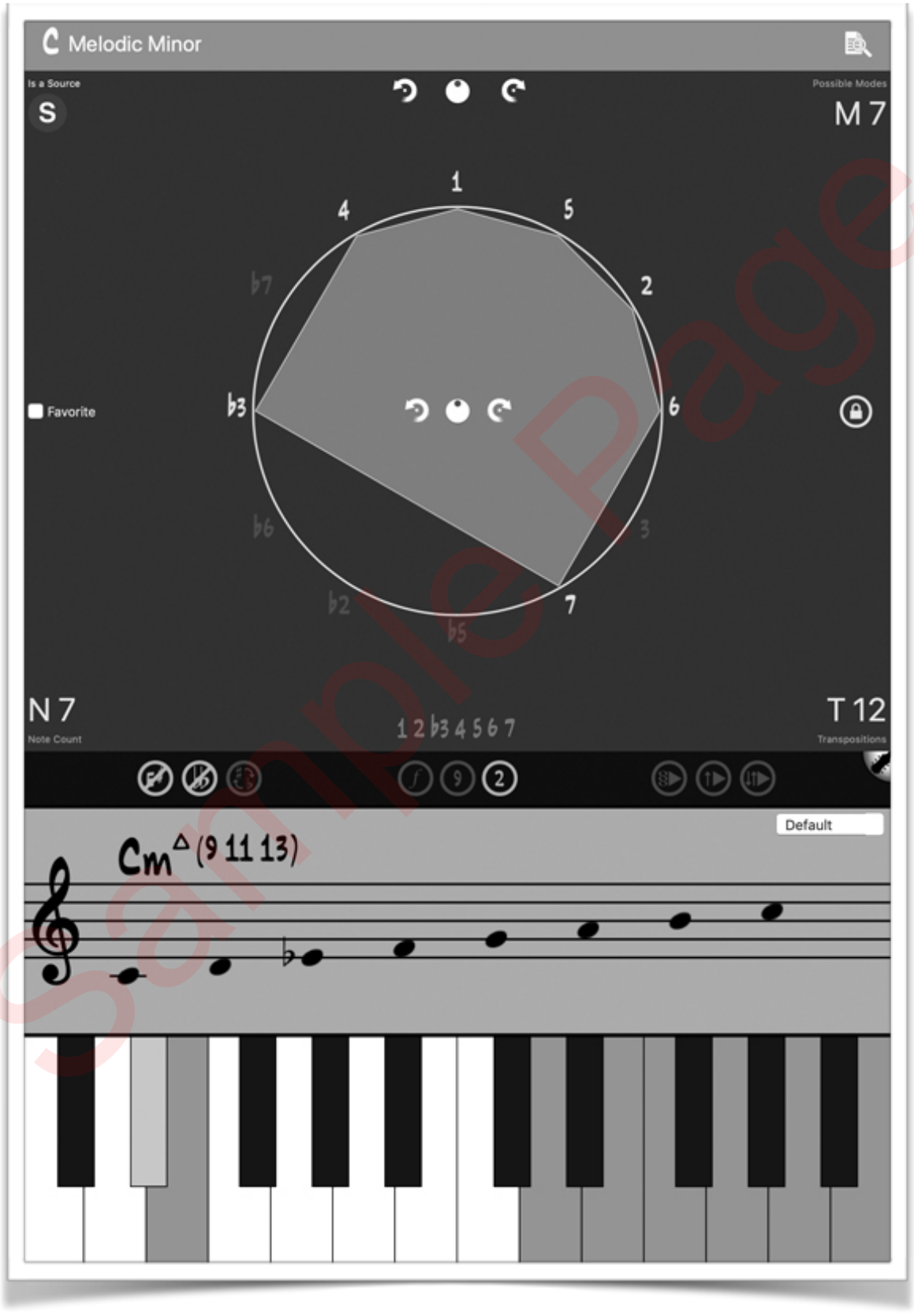

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Mixolydian

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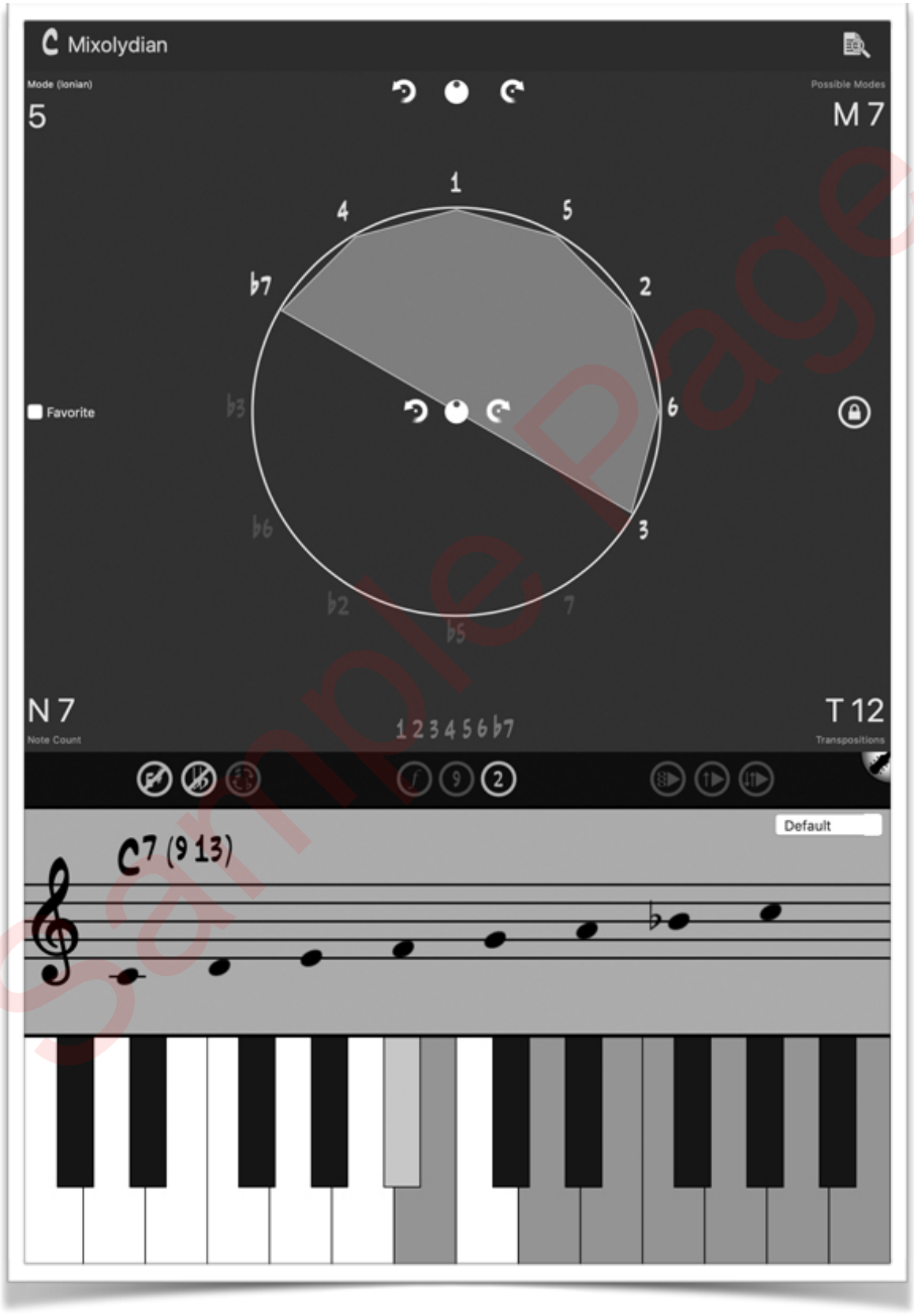

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Mixolydian Augmented

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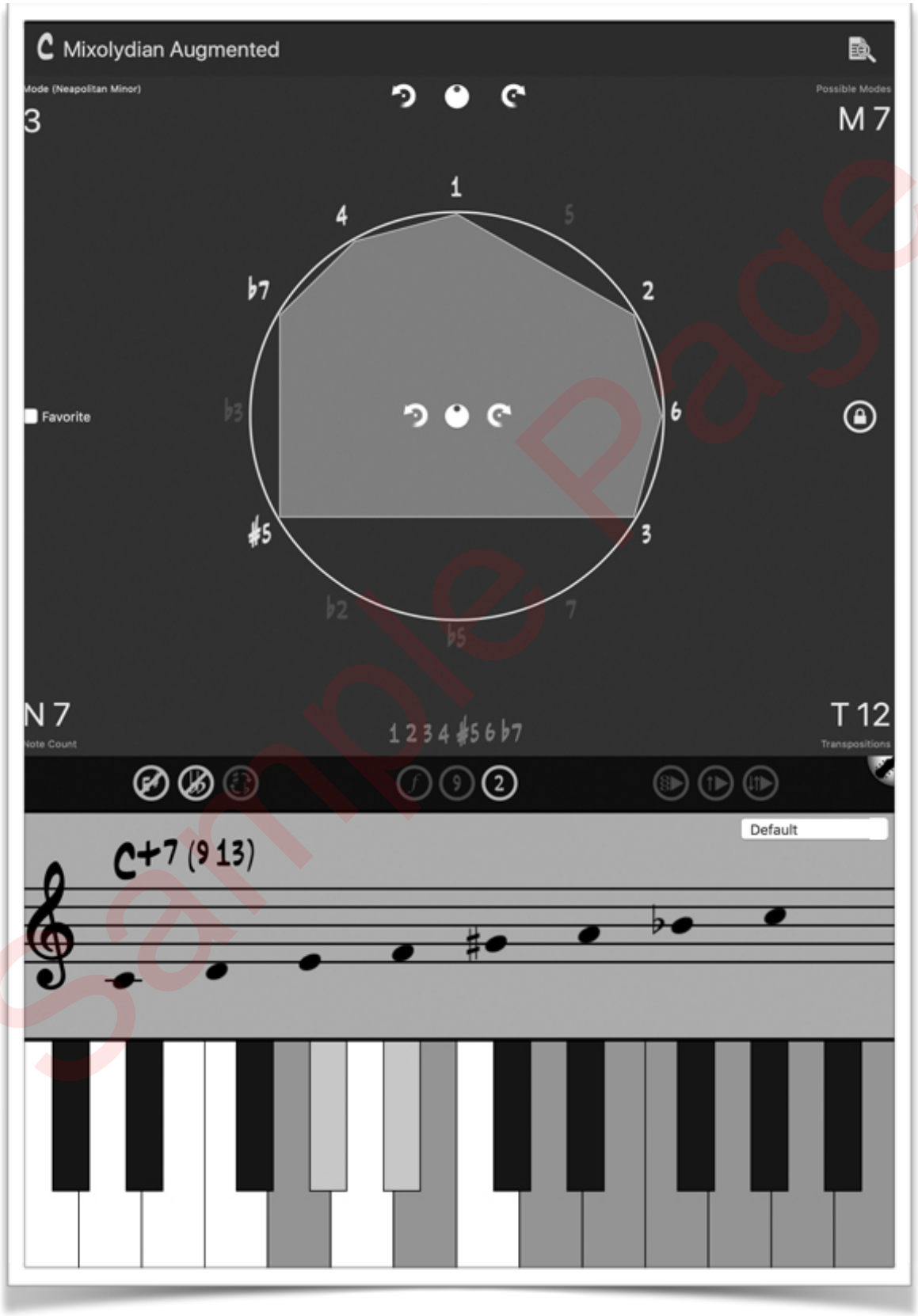

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Mixolydian b13

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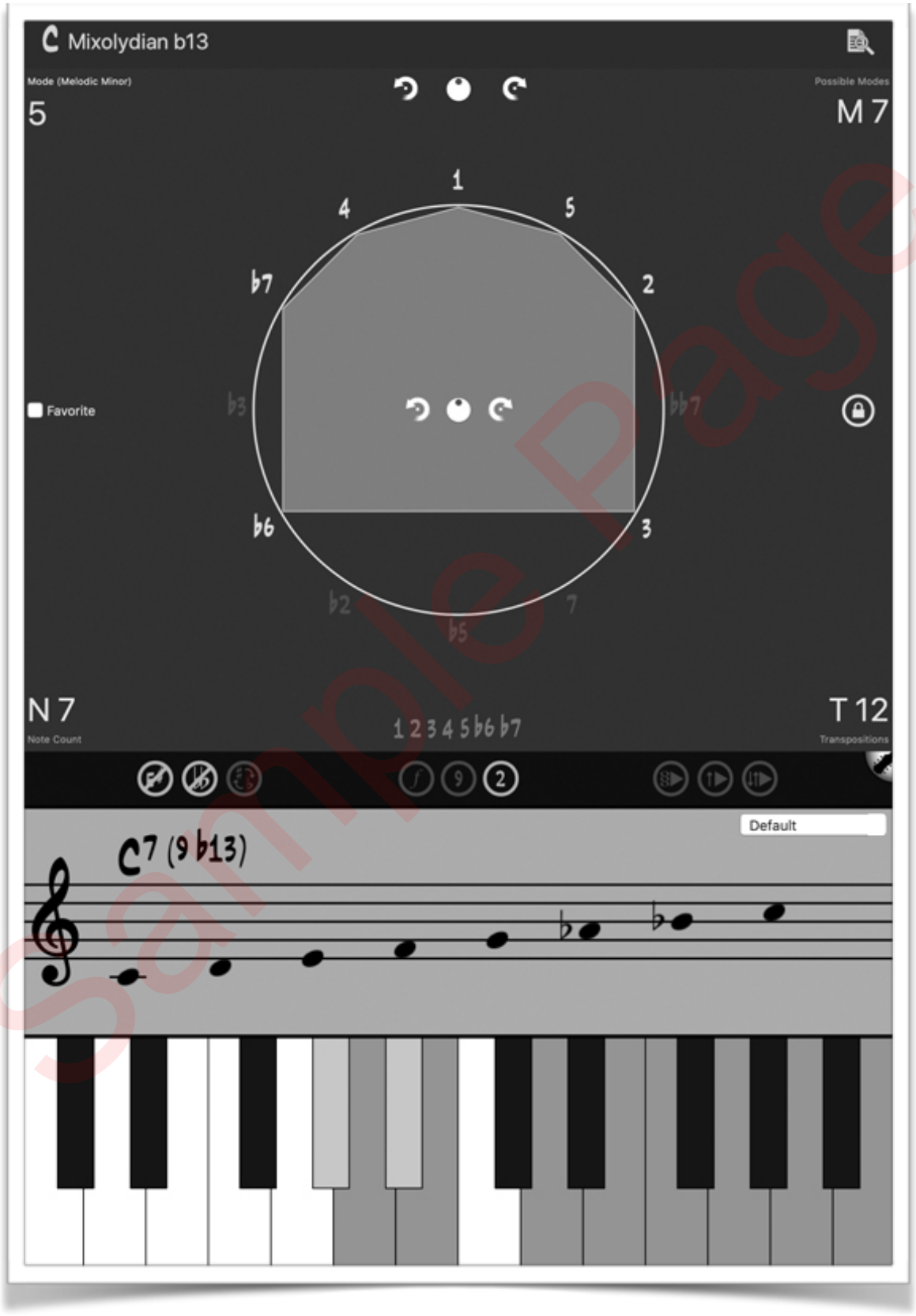

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Mixolydian b9

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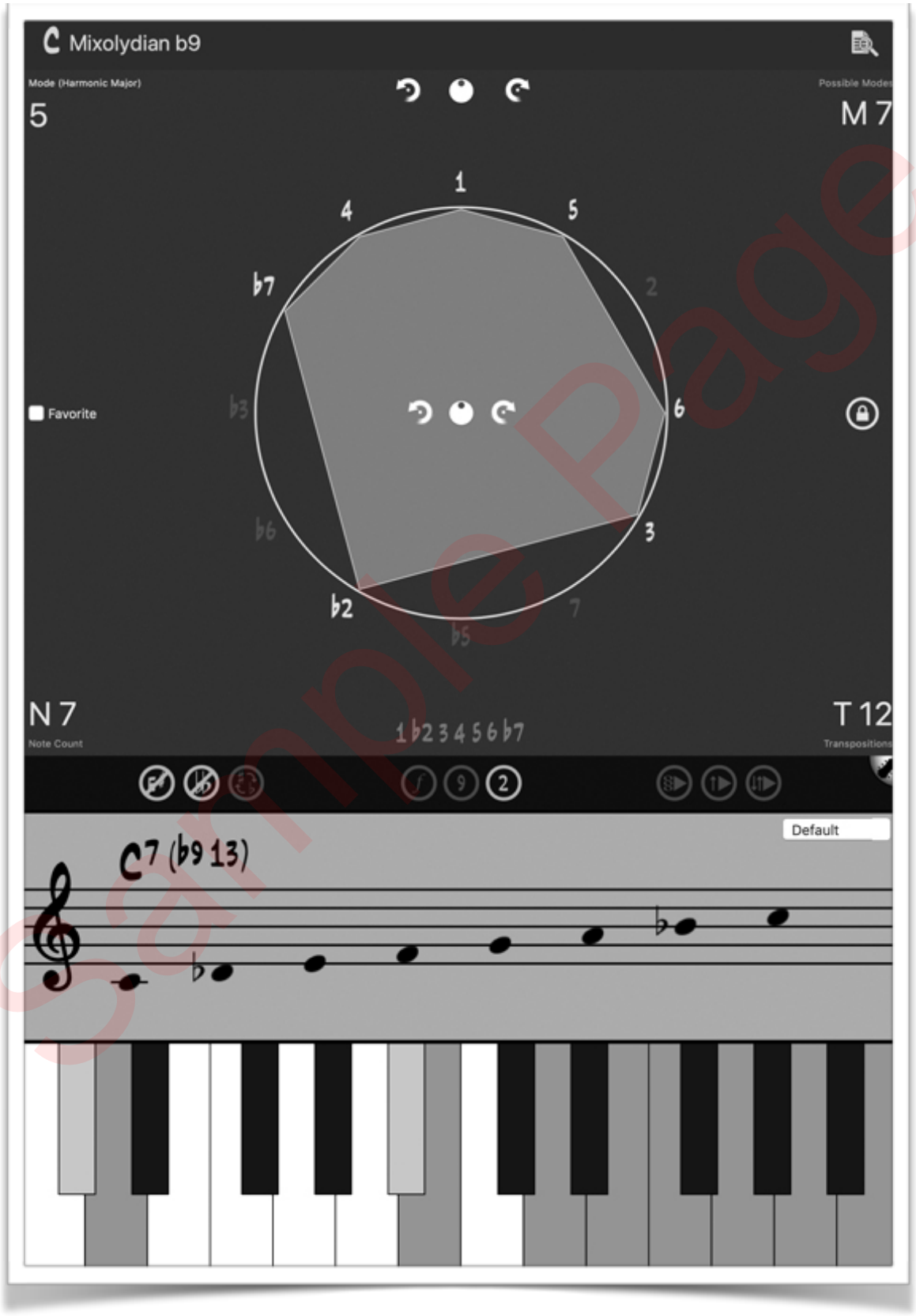

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Mixolydian b9 b13

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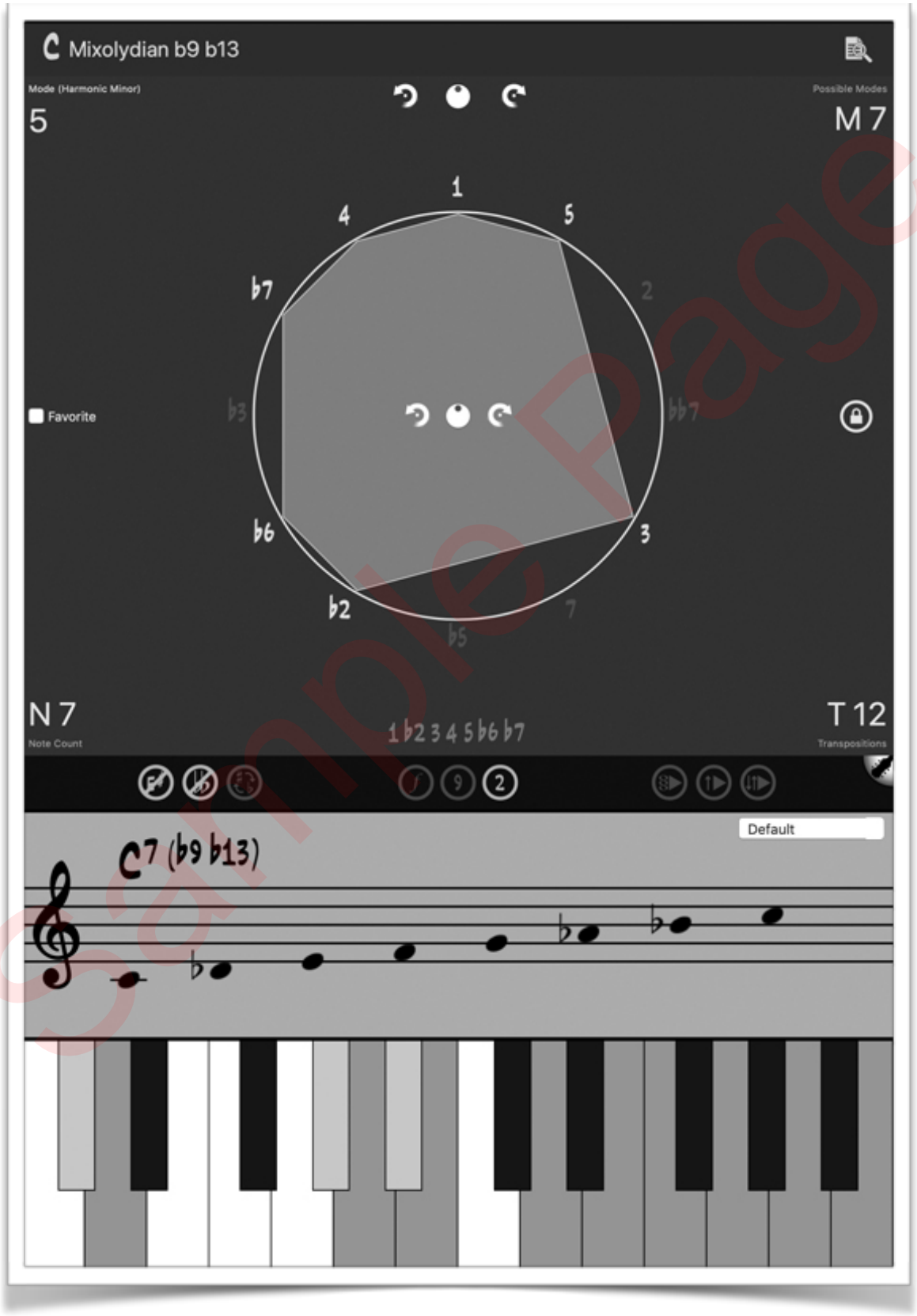

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Phrygian

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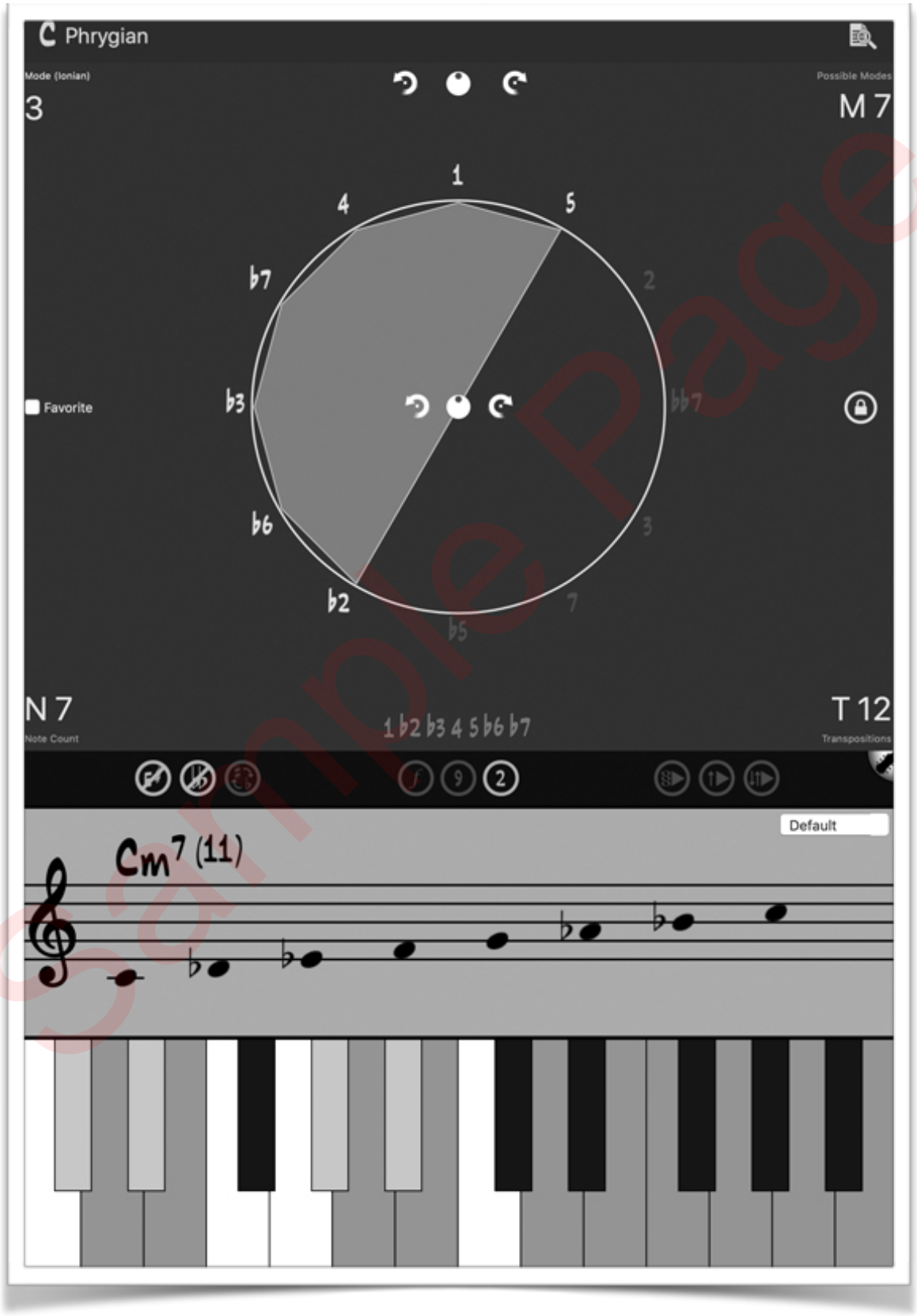

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Whole Tone

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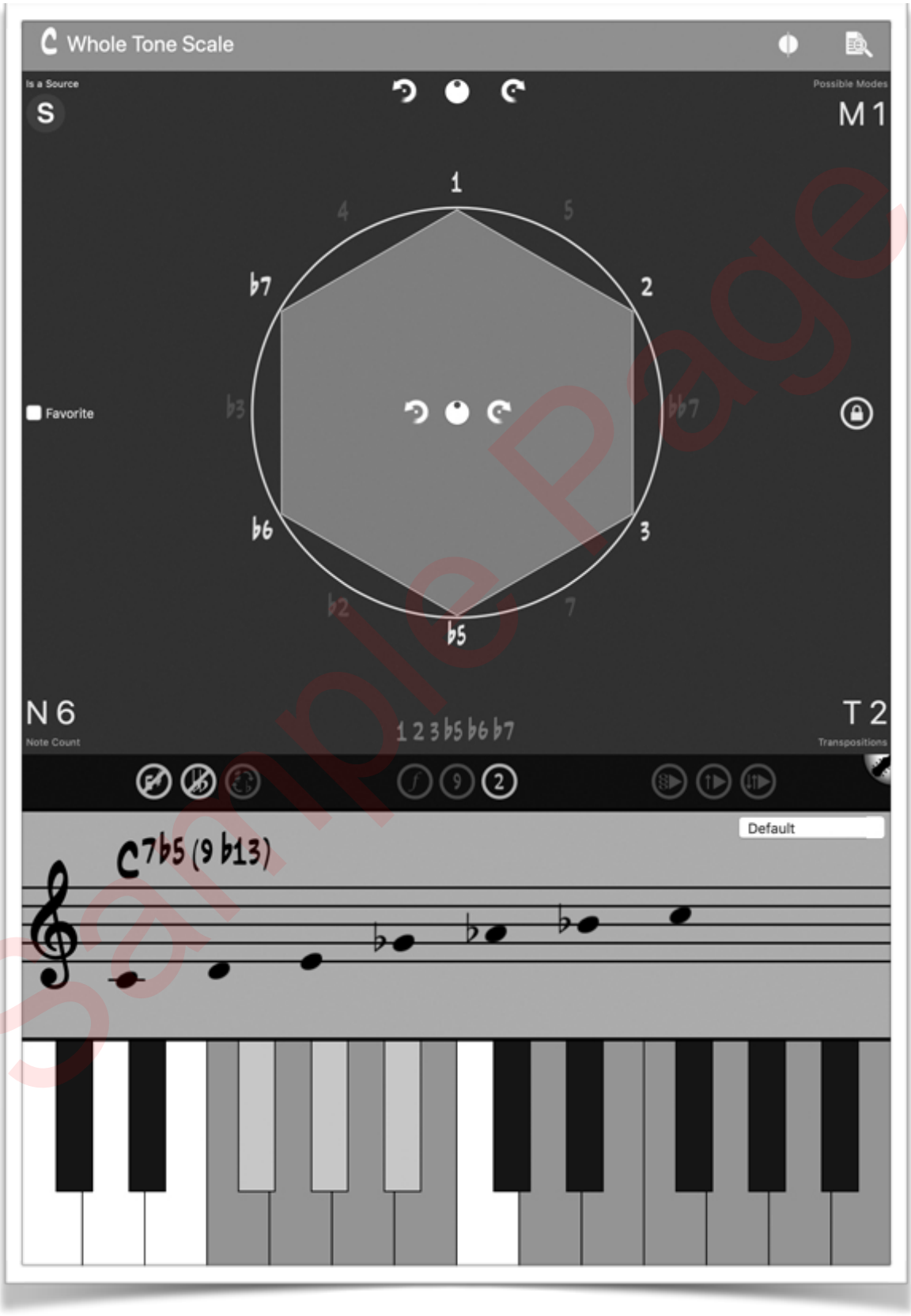

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AFTERNOON IN PARIS
AGUA DE BEBER (WATER TO DRINK)
AIREGIN
ALFIE
ALICE IN WONDERLAND
ALL BLUES
ALL BY MYSELF
ALL OF ME
ALL OF YOU
ALL THE THINGS YOU ARE
ALWAYS
ANGEL EYES
ANTHROPOLOGY
APPLE HONEY
APRIL IN PARIS
AU PRIVAVE
AUTUMN IN NEW YORK
AUTUMN LEAVES
BEAUTIFUL LOVE
BESSIE'S BLUES
BEWITCHED
BIG NICK
BLACK COFFEE
BLACK NILE
BLACK ORPHEUS
BLUE BOSSA
BLUE IN GREEN

Sample Page

BLUE MONK
THE BLUE ROOM
BLUE TRANE
BLUES FOR ALICE
BLUESETTE
BODY AND SOUL
BOPLICITY
BROADWAY
BUT BEAUTIFUL
CALL ME
CALL ME IRRESPONSIBLE
CAN'T HELP LOVIN' DAT MAN
CAPTAIN MARVEL
CENTRAL PARK WEST
CEORA
C'EST SI BON (IT'S SO GOOD)
CHEGA DE SAUDADE (NO MORE BLUES)
CHELSEA BRIDGE
CHEROKEE
CHERRY PINK AND APPLE BLOSSOM WHITE
A CHILD IS BORN
COME SUNDAY
CON ALMA
CONCEPTION
CONFIRMATION
CONTEMPLATION
CORAL
COTTON TAIL
COULD IT BE YOU
CRESCENT
DAAHOUD

Sample Page

DANCING ON THE CEILING
DARN THAT DREAM
DAYS AND NIGHTS WAITING
DEAR OLD STOCKHOLM
DEARLY BELOVED
DEDICATED TO YOU
DESAFINADO
DETOUR AHEAD
DEXTERITY
DIZZY ATMOSPHERE
DJANGO (MELODY)
DJANGO (SOLOS)
DONNA LEE
DON'T BLAME ME
DON'T GET AROUND MUCH ANYMORE
DREAM A LITTLE DREAM OF ME
DREAMSVILLE
EASTER PARADE
EASY LIVING
EASY TO LOVE
EQUINOX
FALLING GRACE
FALLING IN LOVE WITH LOVE
A FINE ROMANCE
FOOTPRINTS
FOR ALL WE KNOW
FOR HEAVEN'S SAKE
FOR SENTIMENTAL REASONS
FOUR
FOUR ON SIX (MELODY)
FOUR ON SIX (SOLOS)

Sample Page

FREDDIE FREELOADER
FULL HOUSE
GEE BABY, AIN'T I GOOD TO YOU
GIANT STEPS
THE GIRL FROM IPANEMA
GOD BLESS' THE CHILD
GRAND CENTRAL
GROOVIN' HIGH
GUILTY
GYPSY IN MY SOUL
HALF NELSON
HAVE YOU MET MISS JONES?
HEAVEN
HEEBIE JEEBIES
HELLO, YOUNG LOVERS
HERE'S THAT RAINY DAY
HOT TODDY
HOW HIGH THE MOON
HOW INSENSITIVE
I CAN'T GET STARTED WITH YOU
I CAN'T GIVE YOU ANYTHING BUT LOVE
I COULD WRITE A BOOK
I GOT IT BAD AND THAT AIN'T GOOD
I LET A SONG GO OUT OF MY HEART
I LOVE PARIS
I LOVE YOU
I MEAN YOU
I REMEMBER CLIFFORD
I SHOULD CARE
I WISH I KNEW HOW IT WOULD FEEL TO BE FREE
IF YOU NEVER COME TO ME

Sample Page

I'LL NEVER SMILE AGAIN
I'LL REMEMBER APRIL
I'M ALL SMILES
I'M BEGINNING TO SEE THE LIGHT
IN A MELLOW TONE
IN A SENTIMENTAL MOOD
IN THE WEE SMALL HOURS OF THE MORNING
IN YOUR QUIET PLACE
THE INCH WORM
INTERPLAY
INVITATION
ISN'T IT ROMANTIC
ISOTOPE
ISRAEL
IT DON'T MEAN A THING
IT'S EASY TO REMEMBER
JELLY ROLL
JORDU
JOURNEY TO RECIFE
JOY SPRING
JUMP MONK
JUNE IN JANUARY
JUST ONE MORE CHANCE
KELO
LADY BIRD
LADY SINGS THE BLUES
LAMENT
LAS VEGAS TANGO
LAZY BIRD
LAZY RIVER
LIKE SOMEONE IN LOVE

Sample Page

LIMEHOUSE BLUES
LITTLE BOAT
LITTLE WALTZ
LONG AGO (AND FAR AWAY)
LONNIE'S LAMENT
LOOK TO THE SKY
LOVE IS THE SWEETEST THING
LUCKY SOUTHERN
LULLABY OF BIRDLAND
LUSH LIFE
MAHJONG
MEDITATION
MEMORIES OF TOMORROW
MIDNIGHT MOOD
MILANO
MINORITY
MISTY
MIYAKO
MOMENT'S NOTICE
MOOD INDIGO
THE MOST BEAUTIFUL GIRL IN THE WORLD
MR. P.C.
MY BUDDY
MY FAVORITE THINGS
MY FOOLISH HEART
MY FUNNY VALENTINE
MY ONE AND ONLY LOVE
MY ROMANCE
MY SHINING HOUR
MY SHIP
MY WAY

Sample Page

NARDIS
NEVER WILL I MARRY
NICA'S DREAM
NIGHT DREAMER
THE NIGHT HAS A THOUSAND EYES
A NIGHT IN TUNISIA (MELODY)
A NIGHT IN TUNISIA (SOLOS)
NOBODY KNOWS YOU WHEN YOU ARE DOWN AND OUT
NOSTALGIA IN TIMES SQUARE
NUAGES
(OLD MAN FROM) THE OLD COUNTRY
OLEO
ONCE I LOVED
ONCE IN LOVE WITH AMY
ONE NOTE SAMBA
ONLY TRUST YOUR HEART
ORNITHOLOGY
OUT OF NOWHERE
P.S. I LOVE YOU
PAPER DOLL
PASSION FLOWER
PEACE
PEGGY'S BLUE SKYLIGHT
PENT UP HOUSE
PENTHOUSE SERENADE
PERI'S SCOPE
PFRANCING (NO BLUES)
PITHECANTHROPUS ERECTUS
PRELUDE TO A KISS
QUIET NIGHTS OF QUIET STARS (CORCOVADO)
QUIET NOW

Sample Page

RECORDA-ME
REFLECTIONS
ROAD SONG
'ROUND MIDNIGHT
THE SAGA OF HARRISON CRABFEATHERS
SATIN DOLL
SCOTCH AND SODA
SCRAPPLE FROM THE APPLE
SEA JOURNEY
SEVEN COME ELEVEN
SEVEN STEPS TO HEAVEN (SOLOS)
SKATING IN CENTRAL PARK (MELODY)
SKATING IN CENTRAL PARK (SOLOS)
SO NICE (SUMMER SAMBA)
SOLAR
SOLITUDE
SOME OTHER SPRING
SOMEBODY LOVES ME
SOMEDAY MY PRINCE WILL COME
SOMETIME AGO
SONG FOR MY FATHER
THE SONG IS YOU
SOPHISTICATED LADY
SPEAK NO EVIL
STANDING ON THE CORNER
THE STAR-CROSSED LOVERS
STELLA BY STARLIGHT
STOLEN MOMENTS
STOMPIN' AT THE SAVOY
STRAIGHT NO CHASER
SUGAR

Sample Page

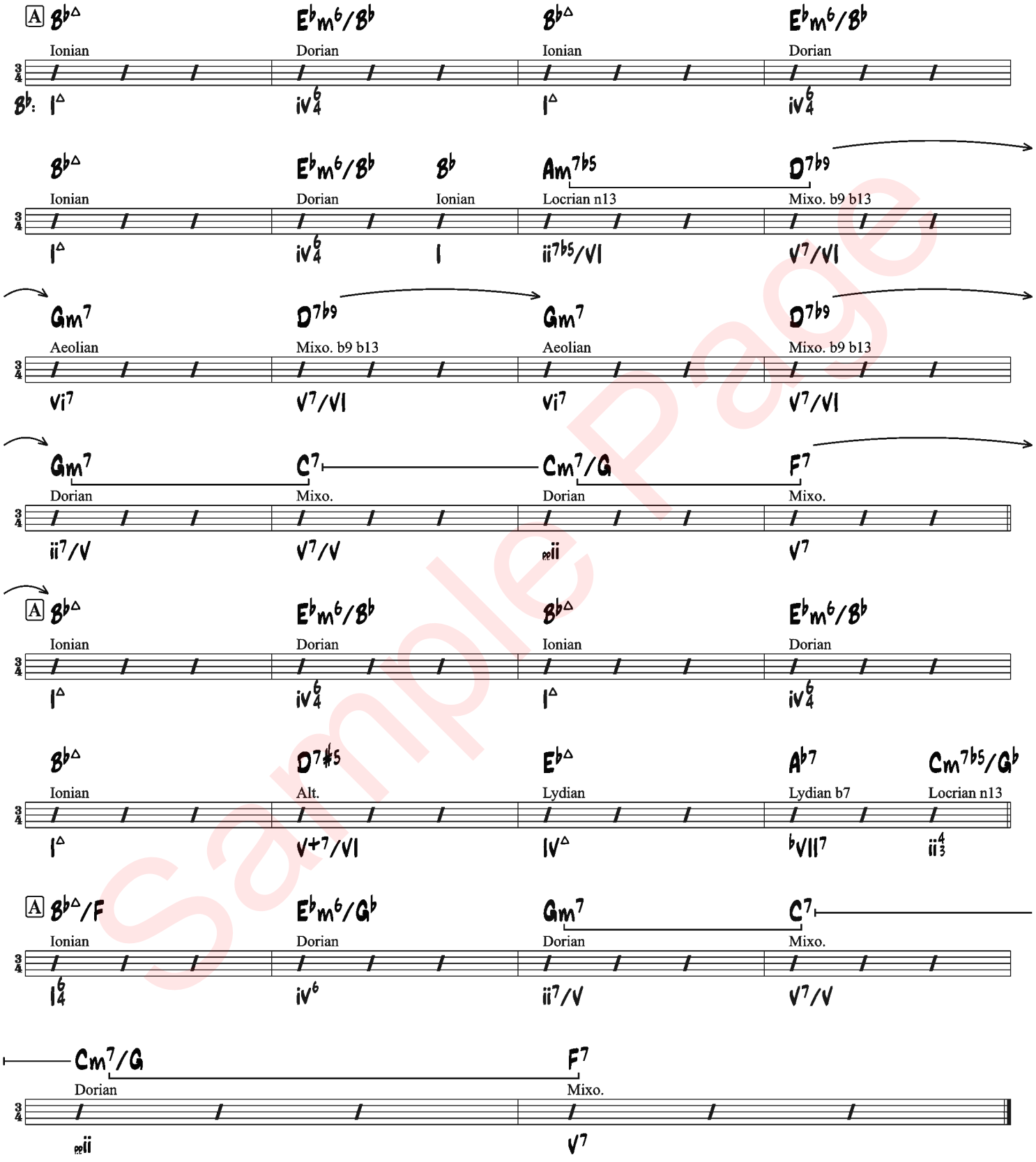
A SUNDAY KIND OF LOVE
THE SURREY WITH THE FRINGE ON TOP
SWEET GEORGIA BRIGHT
TAKE THE A TRAIN
THANKS FOR THE MEMORY
THERE IS NO GREATER LOVE
THERE WILL NEVER BE ANOTHER YOU
THERE'LL BE SOME CHANGES MADE
THEY DIDN'T BELIEVE ME
THOU SWELL
TIME REMEMBERED
TOPSY
TOUR DE FORCE
TRISTE
TUNE UP
TURN OUT THE STARS
TWISTED BLUES
UP JUMPED SPRING
UPPER MANHATTAN MEDICAL GROUP
VALSE HOT
VERY EARLY (MELODY IN AND SOLOS)
VERY EARLY (MELODY OUT)
WAIT TILL YOU SEE HER
WALTZ FOR DEBBY (MELODY IN AND SOLOS)
WALTZ FOR DEBBY (MELODY OUT)
WAVE
WE'LL BE TOGETHER AGAIN
WELL YOU NEEDN'T
WEST COAST BLUES
WHAT AM I HERE FOR?
WHEN I FALL IN LOVE

Sample Page

WHEN SUNNY GETS BLUE
WHEN YOU WISH UPON A STAR
WHISPERING
WITCH HUNT
WIVES AND LOVERS
WOODYN' YOU
THE WORLD IS WAITING FOR THE SUNRISE
YES AND NO
YESTERDAYS
YOU ARE TOO BEAUTIFUL
YOU BROUGHT A NEW KIND OF LOVE TO ME
YOU DON'T KNOW WHAT LOVE IS
YOU TOOK ADVANTAGE OF ME
YOUNG AT HEART
YOU'RE NOBODY UNTIL SOMEBODY LOVES YOU

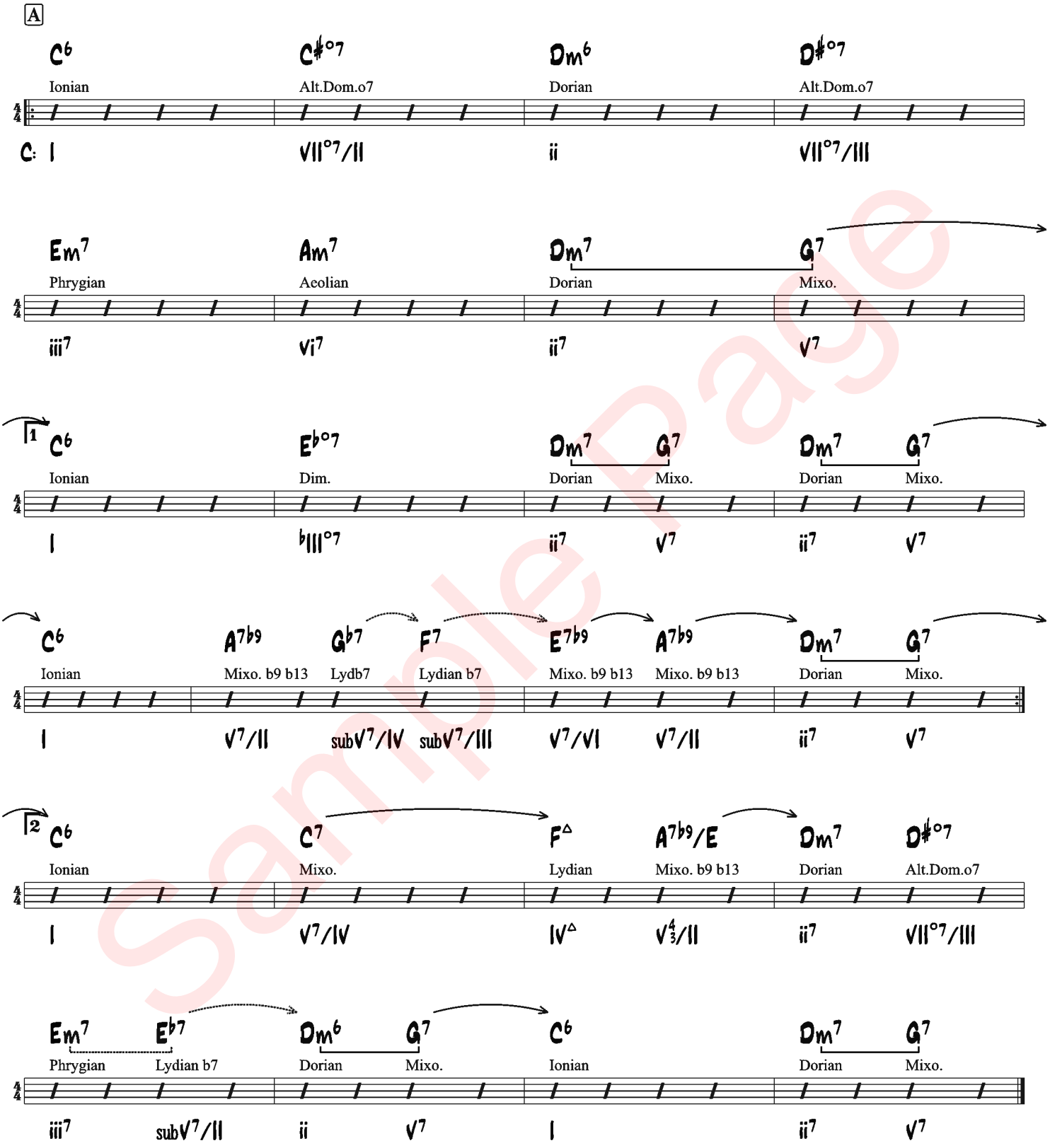
Sample Page

A CHILD IS BORN



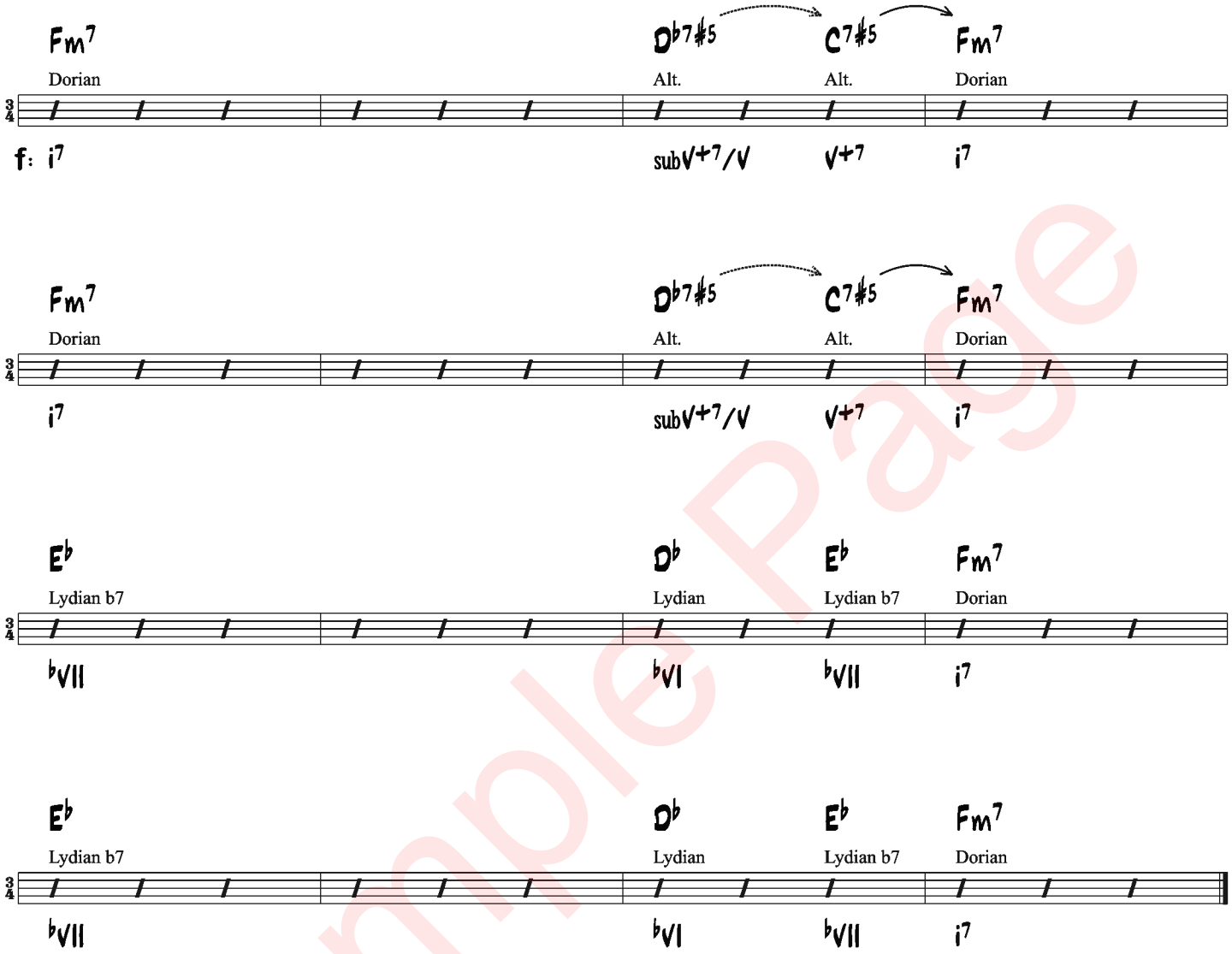
Sample Page

A FINE ROMANCE



Sample Page

AFRO BLUE



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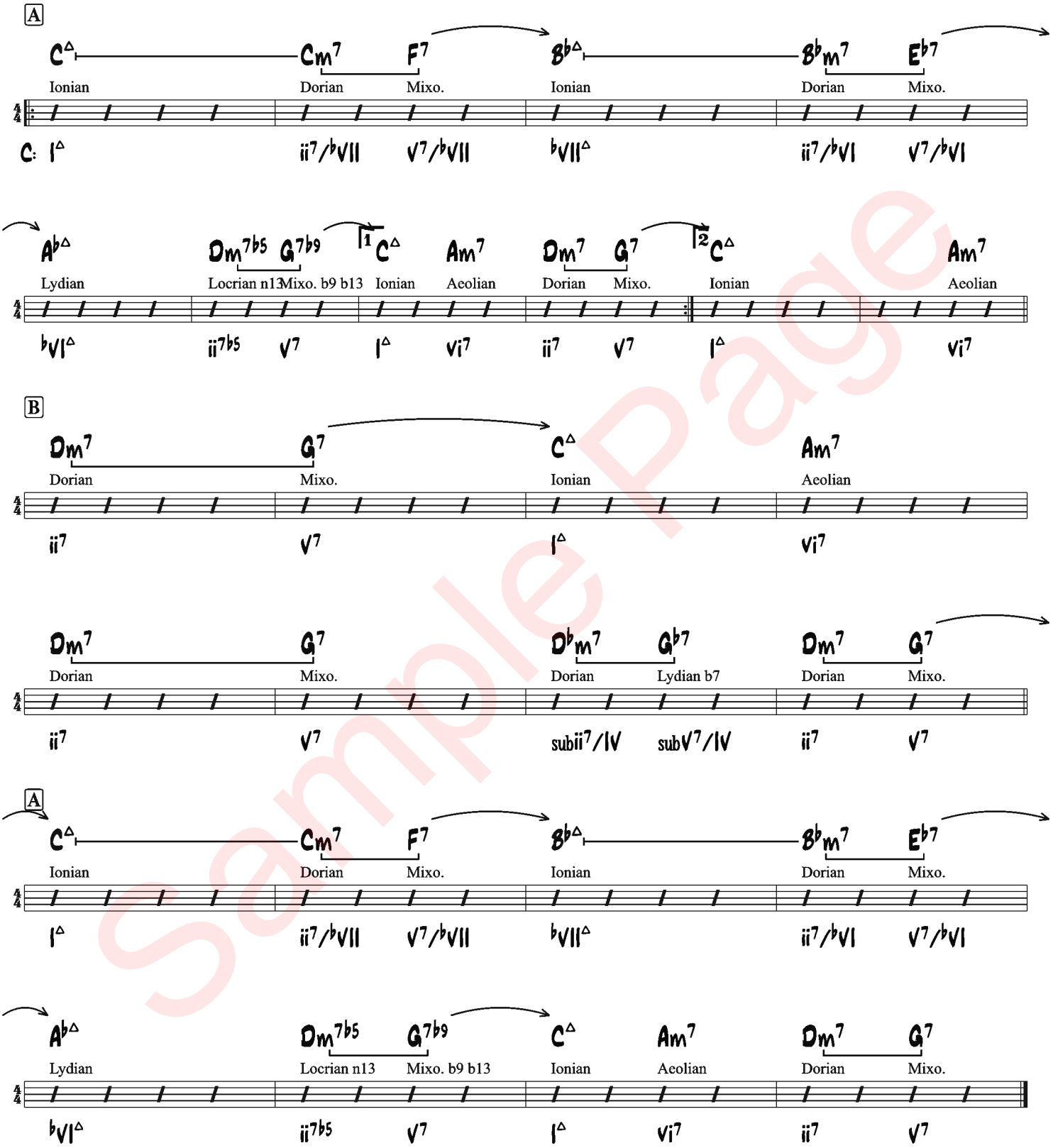
AFTERNOON IN PARIS



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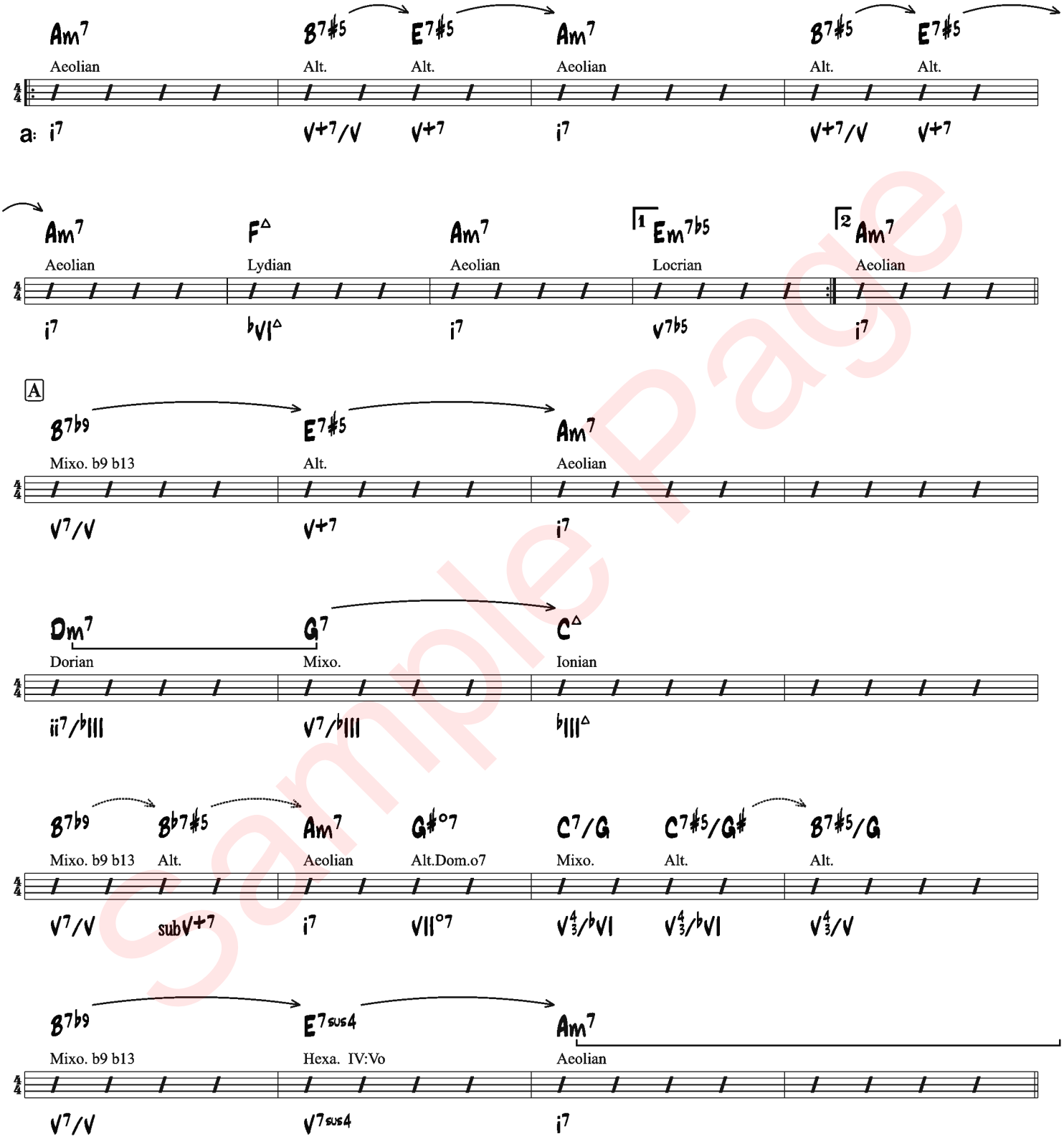
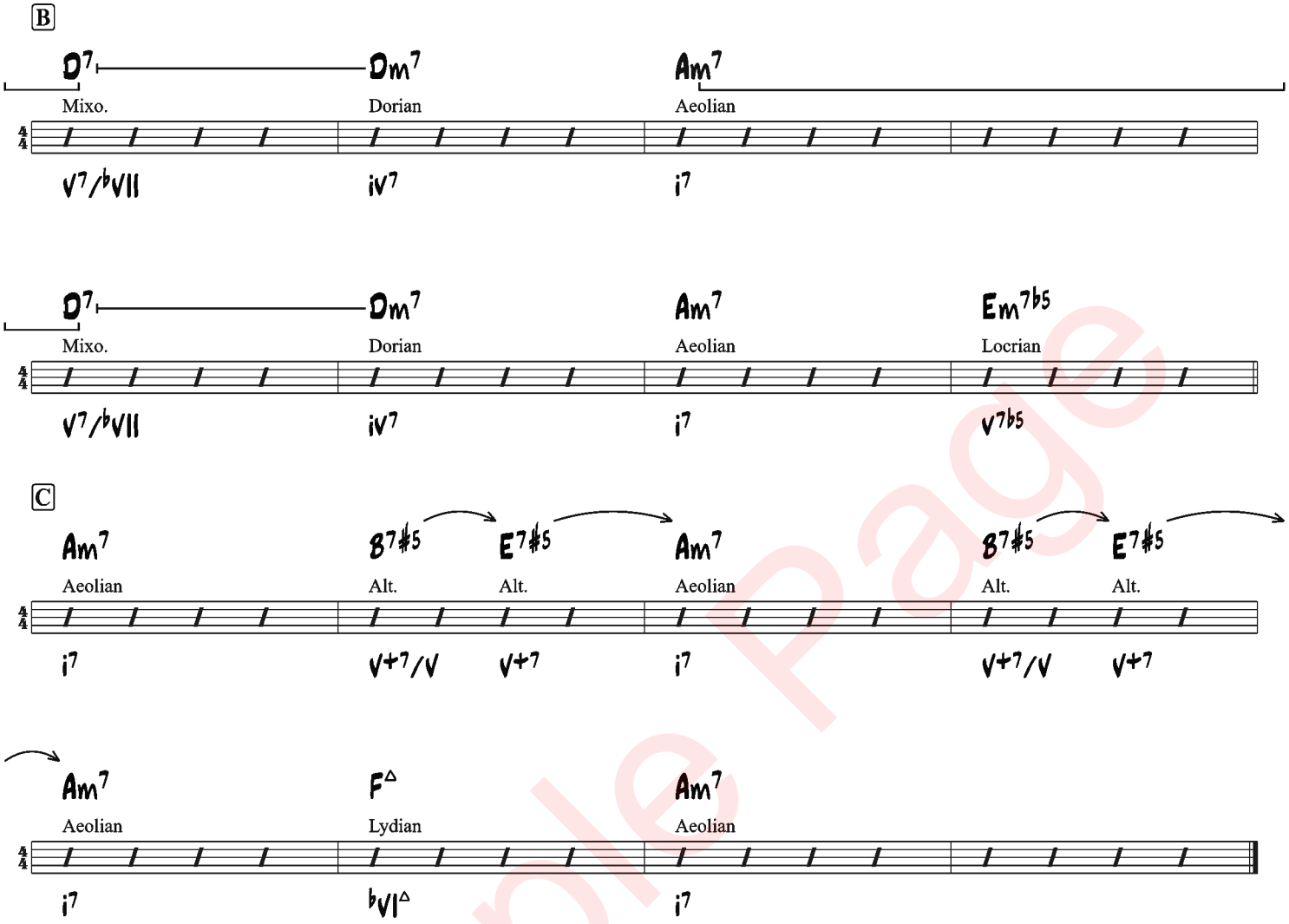


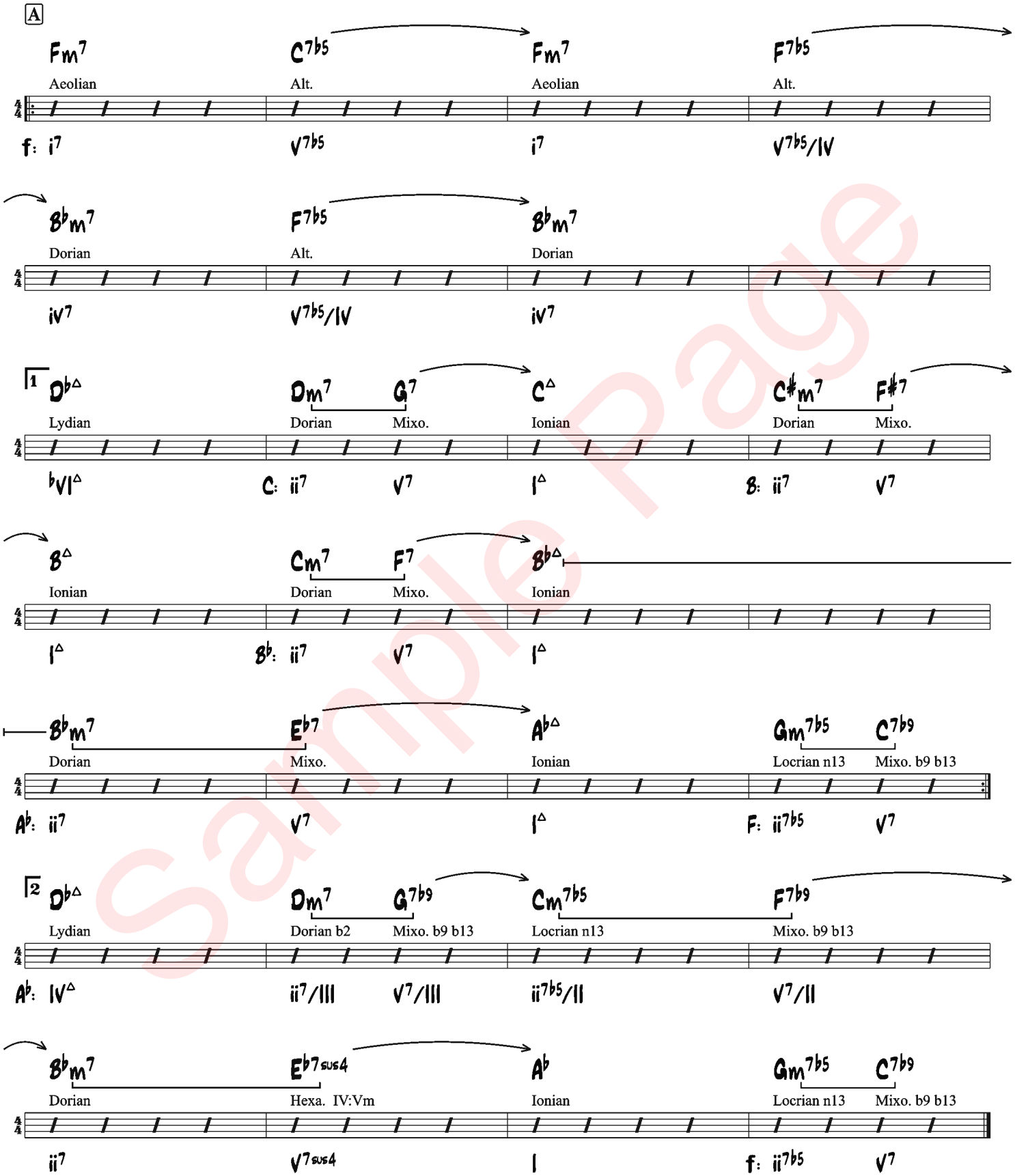
Sample Page

AGUA DE BEBER (WATER TO DRINK) PAGE 2



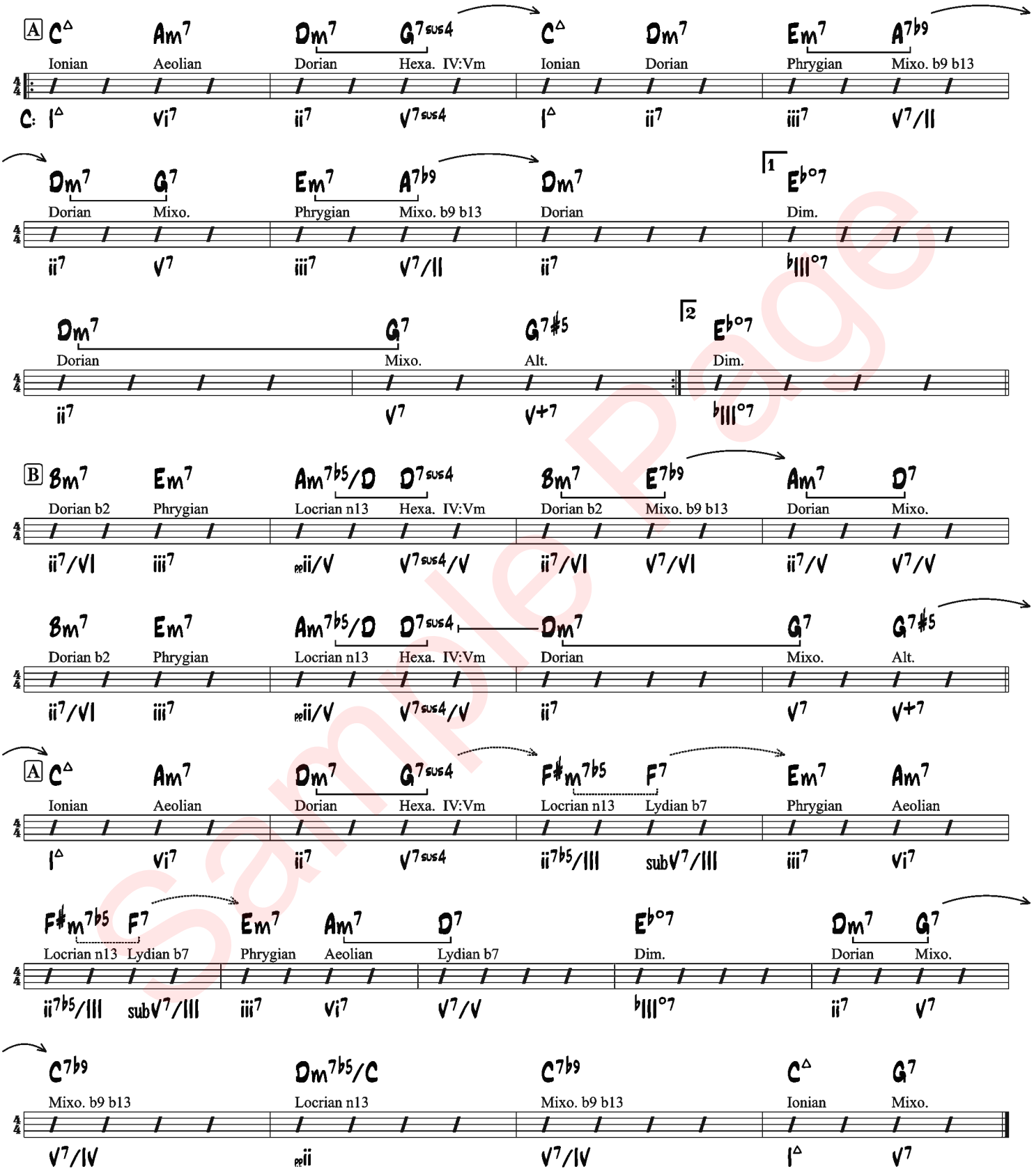
Sample Page

AIREGIN



Sample Page

ALFIE



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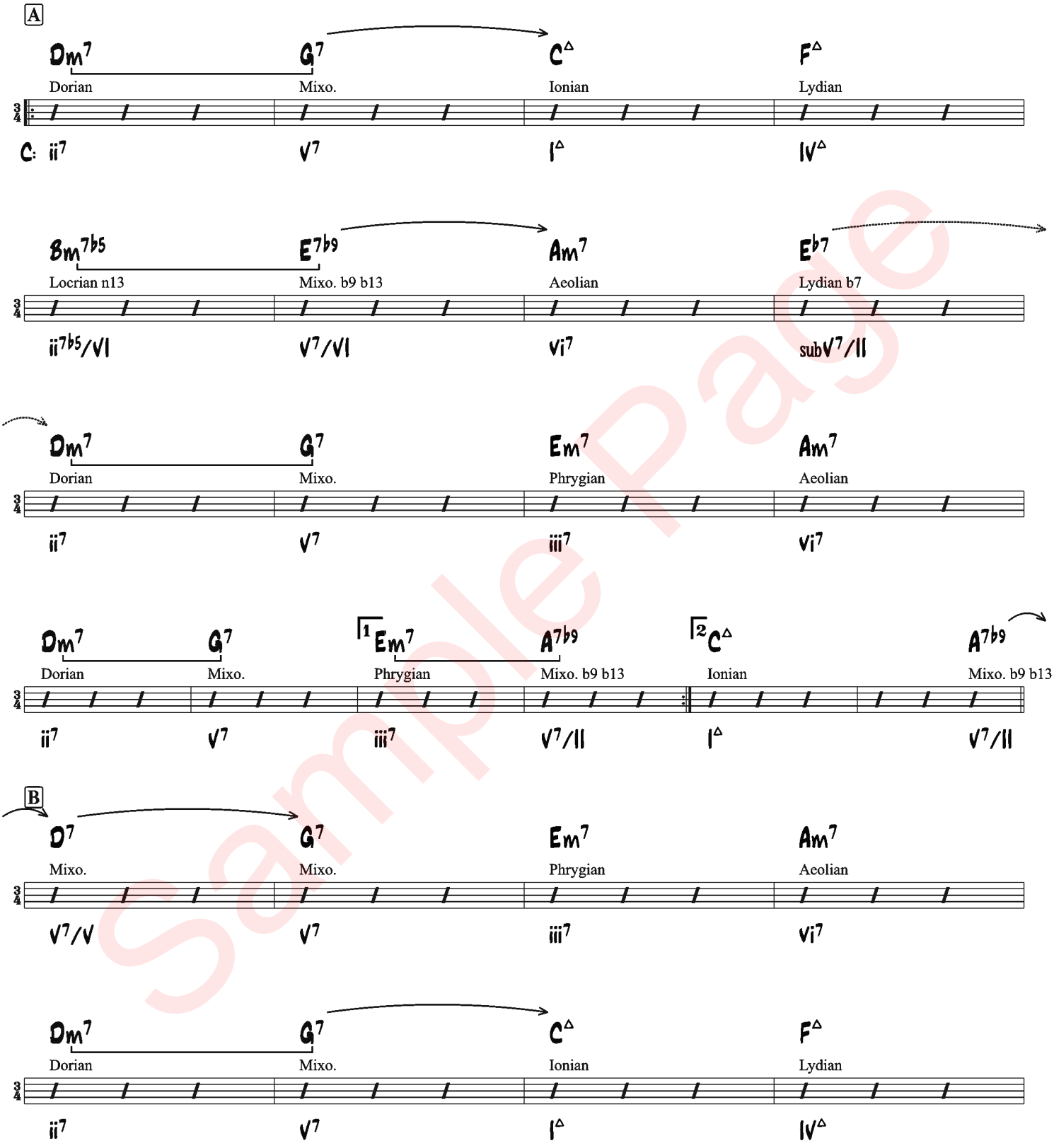
ALICE IN WONDERLAND



Sample Page

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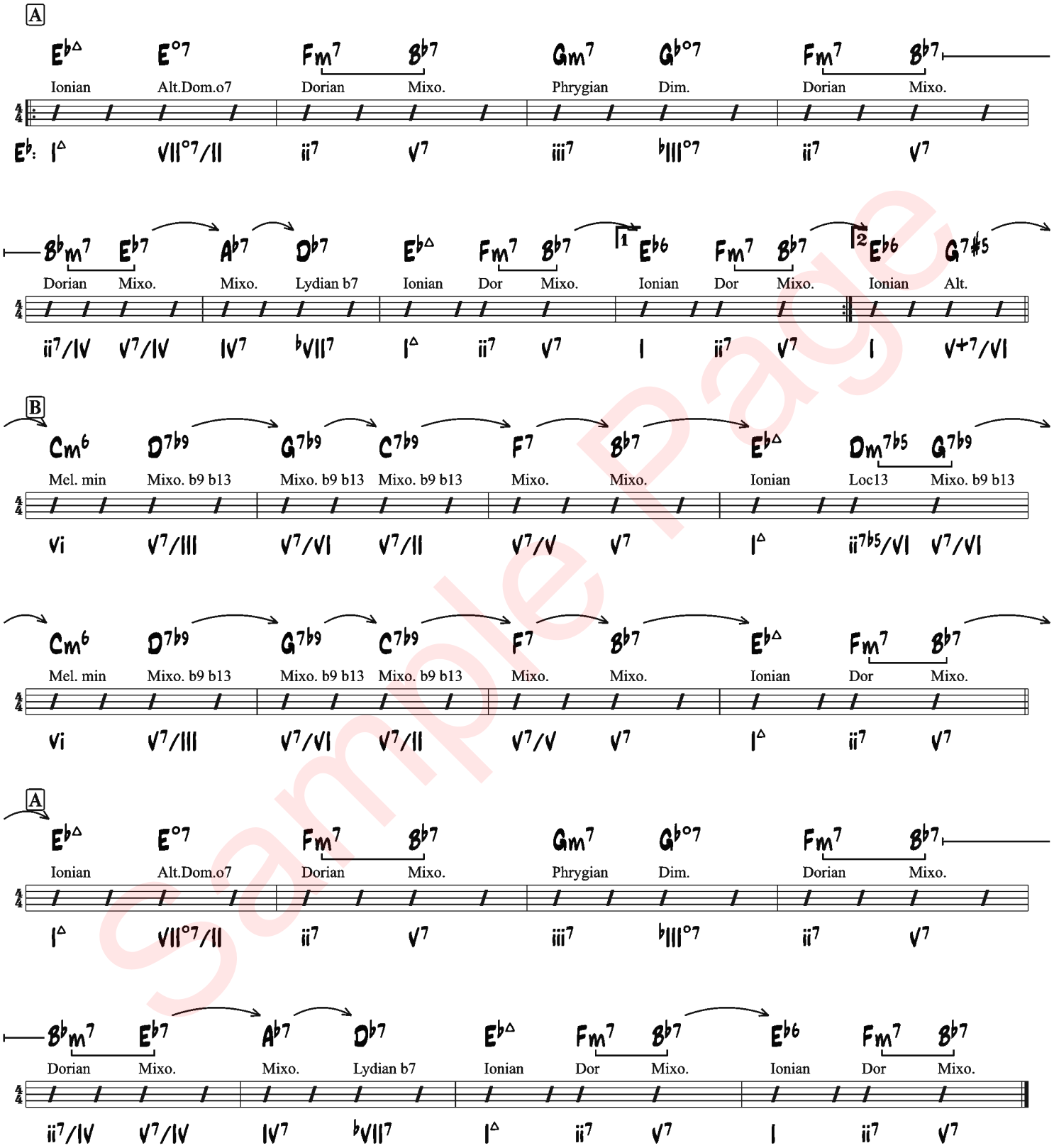
YOU TOOK ADVANTAGE OF ME



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